

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 725.—Vol. 44.
Registered for transmission abroad.

JULY 1, 1903.

Price 4d.; Postage, 1½d.
Annual Subscription, Post-free, 5s.

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DISTRIBUTION OF PRIZES, at Queen's Hall, Friday, July 24, at 3.
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Prospectus, Entrance Forms, and all further information of—
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"Of two tenor songs, one 'The Vision of Peace,' the other from the last act, both are modelled on Wagner; the second is the more striking. The orchestration in the first is heavy, so that the vocalist has a hard fight. Mr. John Harrison sang both extremely well."

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THE WESTMINSTER GAZETTE says:

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" . . . Miss Miriam Edwards's voice is a brilliant soprano of great flexibility, admirably trained. The songs given were excerpts from Handel, Mozart, Grieg, and Bemberg. For particular distinction we have to mention her exquisite rendering of Mozart's 'L'amerò.'"—*Birmingham Daily Mail*.

" . . . Miss Miriam Edwards was the vocalist, and in the first part of the programme gave a beautiful rendering of Mozart's 'Voi che sapete' ('Nozze di Figaro'), accompanied by the orchestra. Possessed of a full voice, together with an ease and naturalness of manner, she gave a very faithful interpretation of the piece, and was recalled in consequence. . . . An aria, 'Una Voce,' from 'Il Barbiera,' by Rossini, affords perhaps greater scope for the vocal powers of Miss Edwards than the first item. She sang it with excellent effect, and threw into it a characteristic vigour that fully confirmed her previous success. She was again accompanied by the orchestra, and subjected to an encore."—*Durham Advertiser*.

" . . . Miss Miriam Edwards made her debut before a Newcastle audience, and from every point of view it was extremely successful, and highly flattering to the debutante herself. Her first effort, Handel's 'Lusinghe più care,' she sang with delightful taste and artistic finish, but it was perhaps in Mozart's 'L'amerò' ('Il Re Pastore') that she was heard to greatest advantage. Here she displayed a wealth of tone, power, and expression which thoroughly cemented her ability in the confidence of her critical audience. Two remaining items by Grieg and Bemberg were happily rendered, and at the conclusion, Miss Edwards was deservedly awarded a thorough ovation."—*Newcastle Daily Journal*.

" . . . Miss Miriam Edwards is quite new to us, but she has a magnificent voice. She displayed unsurpassable qualities as a mistress of vocal art. In all her songs she evinced purity of voice, method, and intelligence of a high order."—*Free Press*.

" . . . Miss Miriam Edwards is a soprano of exceptional tone on the lower register, and she was accorded a very flattering reception."—*The North Star*.

" . . . The songs of that talented vocalist, Miss Miriam Edwards, call for special mention. As it has been our pleasure to previously remark, she possesses a voice of rare quality and training, and her rendering on Thursday night of 'Scenes that are brightest' was the finest item of the evening."—*The Leader*.

" . . . The vocalist was Miss Miriam Edwards, a soprano of exceptional ability, who avoided English in both her songs, Handel's 'Lusinghe più care' (for including which she deserved thanks) and Bemberg's 'Nymphs et Sylvaains.' She sang very artistically, and met with general appreciation."—*The Nottingham Daily Express*.

"The soloist, Miss Miriam Edwards, was in splendid voice. She was very powerful in her lower register, and rendered her songs with admirable taste."—*North-Eastern Daily Gazette*.

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Extract from the *Liverpool Courier*, November 12, 1902.

"The great treat of the miscellaneous portion of the programme was the exquisitely dainty singing by Miss Lillie Wormald of the 'Couplets du Mysoli,' from David's 'La Perle du Brésil.'"

BIRMINGHAM CHAMBER CONCERT.

Extract from the *Birmingham Post*, December 18, 1902.

"The singer's success could only be described as brilliant; no weaker term would be adequate."

Extract from the *Birmingham Daily Mail*, May 22, 1903.

"Miss Lillie Wormald possesses a lovely rich voice, which almost proved too voluminous for the hall."

HUDDERSFIELD SUBSCRIPTION CONCERTS.

Extract from the *Huddersfield Daily Chronicle*, March 11, 1903.

"The vocalist was Miss Lillie Wormald, a soprano singer who has mounted the ladder of musical fame very quickly. That her rise has been deservedly successful everyone who heard her on Tuesday night will unhesitatingly admit. Above everything she did her rendering of Acqua's brilliant song, 'Villanelle,' stood out prominently. The difficult cadenza was sung in magnificent fashion, and her trills were purity itself."

"ELIJAH," FALKIRK.

Extract from the *Falkirk Mail*, April 11, 1903.

"Miss Lillie Wormald displayed artistic spirit and powers of declamation, and brought sympathy and fine expressiveness to bear on the interpretation of her numbers."

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... but with two such exceptional artists as Madame Melba and Miss Maud Santley, some slight tapering off at the other end of the list might be forgiven. Madame Melba... Miss Maud Santley came next in popularity, her powerful voice with its marvellous volume and sustaining calibre delighting the auditors, and had repeatedly to concede encores."—*Birmingham Daily Argus*, Oct. 3, 1899.

"Miss Maud Santley has a fine, rich voice, and sang with much power and beautiful quality of tone."—*Birmingham Daily Gazette*, Oct. 3, 1899.

"Miss Maud Santley, who created so marked an impression at Messrs. Harrison's Concert last year, again achieved an artistic success."—*Birmingham Daily Mail*, Oct. 3, 1899.

"A distinct success was scored by Miss Maud Santley, a contralto of singular purity and considerable volume."—*Liverpool Courier*, Oct. 3, 1899.

"Miss Maud Santley, a contralto of considerable range and finished method."—*Liverpool Daily Post*, Oct. 5, 1899.

"Miss Maud Santley sang with artistic style and much verve Saint-Saëns's aria, 'Amour! viens aider.'"—*Newcastle Daily Leader*, Oct. 7, 1899.

"Richness, combined with more than ordinary volume, and a gifted mobility, were the characteristics of Miss Maud Santley's contralto voice."—*Newcastle Daily Journal*, Oct. 7, 1899.

"Miss Maud Santley gave 'Amour! viens aider,' from 'Samson and Delilah,' in which the richness and purity of her mellow contralto voice were brilliantly exhibited. Her rendering of the song was heartily encoored, as was also her other number."—*Aberdeen Journal*, Oct. 10, 1899.

"The possessor of an organ of exquisite timbre and considerable power."—*Glasgow Daily Record*, Oct. 13, 1899.

"Miss Maud Santley was in splendid voice, and achieved much success, and rendered Saint-Saëns's 'Amour! viens aider' with abundant spirit and in a full and sweet tone."—*Scotsman*, Oct. 13, 1899.

"Has a superb contralto voice, and sings with fine expression."—*Middlesbrough Northern Echo*, Oct. 17, 1899.

"Miss Maud Santley charmed the audience with a highly-finished rendering of the aria 'Amour! viens aider.'... suited her splendid voice admirably, with the result that she had to contribute another song."—*North Star*, Oct. 17, 1899.

"Miss Maud Santley was a fitting companion of Madame Melba, and sang with high vocal quality."—*Bradford Observer*, Oct. 18, 1899.

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RECENT PRESS NOTICES.

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"LAST JUDGMENT."—"Mr. James Coleman maintained his high reputation, and the air 'Thus saith the Lord' afforded opportunities of displaying the grand quality and power of his voice."—*Derby Mercury*, April 1, 1903.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1903.

BERLIOZ IN ENGLAND.

A CENTENARY RETROSPECT.

One hundred years have come and gone since Louis Hector Berlioz (his first name is omitted in nearly all the dictionaries) made his entry into the world. He was born at La Côte Saint-André, a small town near Grenoble, France, on December 11, 1803. Berlioz *père*, a country doctor, wished his son to follow the medical profession, but all to no purpose. At the age of eighteen, Hector was sent to Paris as a medical student, but the ghastly experiences of the dissecting-room so repelled the imaginative young man that he forsook the healing art for that of music. He entered the Conservatoire de Musique and studied under Lesueur for composition. (The only instrument Berlioz could play was the guitar!) His parents entirely disapproved of this change of vocation on the part of their son. A violent quarrel with the 'old people' at home resulted in a stoppage of supplies, which compelled the wilful young man to earn a scanty livelihood by singing in the chorus of an obscure Parisian theatre. A Bohemian sidelight on those early days is furnished in the *Musical World* of December 15, 1837. The extract is specially interesting as being one of the earliest references to Berlioz in an English musical journal. It forms part of an article entitled 'Music in Paris in 1837 (Ella's Musical Sketches, MS.)' Ella, by-the-way, does not give the name of his informant:—

The early history of Berlioz is romantic and may not be void of interest to the reader. He was first known to my informant as a chorister in a minor theatre; his reserved manners made him unsocial and unpopular with his comrades; by the musicians of the band he was remarked as eccentric in appearance, always proficient in his duties, and yet anxious to elude particular notice. My informant from motives of curiosity sought the acquaintance of this recluse, and one day adjourned to a neighbouring *estaminet* to discuss divers matters on music and sip the beverage of a 'Demie tasse.' The humble chorister produced from his pocket a bundle of MS. scores of descriptive overtures and dramatic scenes, and amidst the fumes of tobacco, the rattle of billiards and dominoes, endeavoured by singing the *motivi* of the various movements to interest his companion. When he arrived at a particular passage, the sedate and sullen chorister, having waxed warm and earnest in his gesticulations, exclaimed 'Voilà! le climat!' and down went his fist, smashing all the crockery upon the table.

So hot-headed and unconventional a pupil as Berlioz was regarded with little favour by the powers-that-be at the Conservatoire, in fact Cherubini, the director, positively hated him. During his studentship he composed the

'Symphonie Fantastique' and the 'Overture des Francs Juges,' two works which, as Mr. Dannreuther has well said, 'are more than sufficient to show that he was already the master of his masters, Cherubini of course excepted.' Moreover, he was repeatedly plucked in the examinations for prizes in composition! But in 1828 he took the second, and finally (in 1830) the first prize—the 'Prix de Rome,' the blue-ribbon of the famous French music-school. At the end of his three years' sojourn in Rome, Berlioz returned to Paris where, finding it difficult to obtain a means of existence by composition, he took to writing articles in the newspapers and gave occasional concerts. His contributions to the *Journal des Débats* afforded full scope for the exercise of his remarkable literary gifts, and he had the additional advantage—not always in the



Cabman: Cab, sir?

Old Gentleman: My friend, I can see that you are speaking, but I cannot hear a word you say. I have just come from a concert given by Monsieur Berlioz.
(From Charivari.)

equipment of musical critics—of possessing a technical knowledge of the subject upon which he wrote.

As a composer and as a man Berlioz was not popular in Paris, nor indeed in France. No man was more abused or caricatured, and his compositions were regarded as the outcome of a more or less disordered brain. He endeavoured to obtain a Professorship at the Conservatoire, but in vain; the only posts with which his distinguished name and his Alma Mater are officially associated were the appointments of Conservateur (1839-1850) and Librarian (1852-1869). His compositions are too well known—and we may add appreciated—to need further reference, and his writings—which include the 'Treatise on Instrumentation,' a branch of the art in which he was so consummate a master—possess quite a literary charm. After a strenuous existence of sixty-five years, Hector Berlioz died at Paris, March 8, 1869.

Much of an *In Memoriam* nature will be written about Berlioz during the remaining months of this centenary year. Not a little of this will recapitulate what is well known concerning him biographically, and there will be put forward a certain amount of impressionist criticism that is of doubtful value. Therefore we venture to strike out a new path, one that should have special interest for English readers, in giving some information concerning the visits of the eminent French composer to the land of 'Rule, Britannia,' where he was

received with hardly less enthusiasm than his German contemporary Mendelssohn.

By his marriage with Miss Harriet Smithson (1800-1854), the distinguished Irish actress in Shakespearean parts, Berlioz became closely connected with these isles. The marriage took place at the British Embassy, Paris, on October 3, 1833, one of the signatories to the register being Franz Liszt, as will be seen from the subjoined official copy of the marriage certificate, specially procured for the purpose of this article.

(Page 120.)

Marriages solemnized in the House of His Britannic Majesty's Embassy at the Court of France in the year 1833.

Mr. LOUIS HECTOR BERLIOZ of the Town of Côte Saint André in the Department of Isère France—Bachelor, and HARRIET CONSTANCE SMITHSON of the Parish of Ennis in the County of Clare Ireland—Spinster, were married in this House by Licence this third day of October in the year one thousand eight hundred and thirty-three

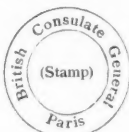
By me M. H. LUSCOMBE, Chaplain.

This marriage was solemnized between us { L. H. BERLIOZ
H. C. SMITHSON

In the presence of { BERTHE STRITCH JACQUES HENNER
ROBERT COOPER F. LISZT

No. 359.

I A. P. Inglis Esq^{re} His Britannic Majesty's Consul-General at Paris do hereby certify that the foregoing is a true and faithful Copy of an Entry in the Register Book of Embassy Marriages kept at the British Consulate at Paris in France.



Witness my Hand and Seal, this seventeenth day of June 1903.

A. P. INGLIS
Consul-General
Paris.

The *Court Journal* of October 12 rather cruelly refers to the ill-fated union in these words:—

Miss Smithson was married last week, in Paris, to Delrioz (*sic*), the musical composer. We trust this marriage will insure the happiness of an amiable young woman, as well as secure us against her re-appearance on the English boards.

An amusing incident of those Parisian days is recorded by Harriet Smithson's fellow countryman, the genial and witty George Alexander Osborne, who in a most interesting paper on his friend Hector Berlioz said*:—

Miss Smithson was much admired and sought after. I remember being at a public ball [at Paris], and while walking with her leaning on my arm, we were stopped by M^{lle}. George, the great French tragedian, who took my other arm, making me look like an urn with two handles as we paced up and down the room. Many were the winks and nods I received, one gentleman loudly remarking, 'Look at that monopoliser of tragedy.'

There is considerable risk attending any statement as to the *first* performance of a Berlioz composition in England. But the Societa Armonica deserve credit for their enterprise in introducing the master's works to English audiences. The programme of the concert given on March 30, 1840, included—

Overture—Des Francs Juges (first time of performance) Berlioz.

On June 1, 1840, the same Society performed the 'Waverley' Overture, and later in the year (December) the 'King Lear' Overture was heard for the first time in this country at some concerts given at the Princess's Theatre. The 'Francs Juges' Overture was also performed by the 'unrivalled band of sixty wind instruments, conducted by Mr. Godfrey,' at the 'Promenades Musicales' given at the Surrey Gardens in May and June, 1841. These performances by outsiders doubtless drew the attention of the Philharmonic Society's directors to the existence of the French composer, then thirty-eight years of

* 'Musical Association Proceedings,' February 3, 1879.

age, as the programme of the Philharmonic concert of March 15, 1841 (conducted by Charles Lucas), included—

Overture—Benvenuto Cellini (first time of performance in London) *Berlioz*.

These records of early performances prepare the way for giving an account of the first visit of Hector Berlioz to England.

Berlioz arrived in London on November 6, 1847, two days after the death of Mendelssohn. He was engaged by Jullien to conduct a season

soon became as valueless as the paper on which they were written. Berlioz, however, viewed the whole thing through the rosiest coloured spectacles. Writing to a St. Petersburg friend on November 10, 1847, soon after his arrival in London, he says:—

You can have no idea of my existence in that infernal city [Paris], which pretends to be the *centre of art*. I have just escaped from it, I am glad to say. Here I am in England with an independent position, financially speaking, such as I never hoped to attain. I am entrusted with the direction of the orchestra of



THE HOUSE IN WHICH HECTOR BERLIOZ WAS BORN.

(From the Musical Museum of Mr. Nicholas Manskopf, Frankfurt-on-the-Main.)

of English Opera at Drury Lane Theatre. The agreement between the impresario and the composer (printed in full in Mr. Joseph Bennett's monograph on Berlioz, p. 84) informs us that Berlioz was to be remunerated at the rate of £400 for three months' services, &c., while a companion 'treaty' stipulated for a grand opera from the pen of the composer-conductor for which he was to receive the sum of £800 on the completion of seventy performances. In a manner typically Jullienesque these documents

the Grand English Opera about to open at Drury Lane in a month's time; more than that, I am engaged for four concerts to consist exclusively of my works; and, in the third place, to write an opera in three acts destined for the season of 1848. . . . The Director [Jullien] is prepared for any sacrifice, and will look to the second year only to recoup himself. . . . The chorus and orchestra are splendid. We shall not begin my concerts until January; I think they will go well. Jullien, our

* The extracts from the London correspondence are mainly taken from the 'Life and Letters of Berlioz.' Translated from the French by H. Mainwaring Dunstan. London: Remington & Co. 1882.

Director, is a bold and intelligent man who knows London and the English people better than anybody. He has already made his fortune, and has taken it into his head to make mine. I am going to let him do it, because, to achieve it, he is anxious only to employ those means which are sanctioned by art and good taste. But I have no great faith in his success.

The sentence last quoted was all too prophetic, as we shall presently see. In another letter—written to Morel in Paris, and dated '76, Harley Street, November 30, 1847—Berlioz gives some interesting glimpses of London life in these words:—

... We shall not begin for a week yet. 'The Bride of Lammermoor' cannot fail to go well with Madame Gras and [Sims] Reeves. Reeves has a sweet, natural voice, and sings as well as the fearful English language will let him.

... The orchestra is superb, and, except for a certain want of precision in the wind instruments, a better one could not be found anywhere. We have 120 chorus-singers, who are also very good. Everybody welcomed me very warmly when Jullien, at one of his promenade concerts, played the 'Invitation à la valse.' The orchestra gave me an ovation, and the public insisted upon a repetition of—Weber!*

... I am horribly bored in the charming rooms taken for me by Jullien. I have, moreover, received any number of invitations since my arrival, and your friend, M. Grimblot... has introduced me to his club; but God only knows the amusement to be extracted from an English club. Macready gave a magnificent dinner in my honour a week ago. He is a charming man, and, in private life, devoid of all pretension.

The opera season opened (at Drury Lane) on December 6 with Donizetti's 'Lucia di Lammermoor,' sung in English, in which Sims Reeves—described as 'the new tenor'—at once made his mark, and gave great satisfaction to Berlioz. From a notice of the performance contributed by 'D. R.' (Desmond Ryan) to the *Musical World* of December 11, 1847, we extract the following:—

The orchestra was heard to great advantage in Beethoven's Overture to 'Leonora,' which, therefore we could not discover, preceded Donizetti's opera, M. Berlioz, deeply versed in the scores of Beethoven, directing it with wonderful animation.

The new conductor, M. Hector Berlioz, established on Monday night his continental fame as one of the greatest living *chefs d'orchestre*. The highly efficient and artistic manner in which he ruled the mass of instrumentalists under his baton was deserving of all praise. His conducting was marked with great decision and energy, and he exhibited that spirit and animation which proved him a true enthusiast in his art. It was hardly possible for M. Jullien to have selected a more able and competent *chef* than M. Hector Berlioz.

In a second letter to Morel, Berlioz waxes enthusiastic about his first appearance before an English audience. He says:—

I must tell you that the inauguration of our Grand Opera was an immense success; the entire English press combined to praise us. ... Reeves is a priceless discovery for Jullien. He has a charming voice,

of an essentially refined and sympathetic character: he is a very good musician, his face is very expressive, and he acts with all the national vigour of an Irishman. On my appearance in the orchestra the whole house gave me a most cordial reception. To begin with, we played the lovely 'Leonora' Overture (No. 1) by Beethoven superbly.

... I am going to begin rehearsing my symphonies six weeks in advance, as soon as the orchestral parts and the score of 'Harold' reach me.

The next letter to Morel—dated 'London, January 14, 1848'—tells of hard work, the influenza, the pricking of the Jullien bubble, and the disillusionment of Berlioz:—

I am working here like a mill-horse, rehearsing every day from noon until four o'clock in the afternoon, and conducting at the opera from seven o'clock till ten at night. We only ceased rehearsing the day before yesterday, and I am just beginning to recover from an attack of influenza, which made me rather anxious so long as I was exposed to the fatigue and the draughts of the theatre.

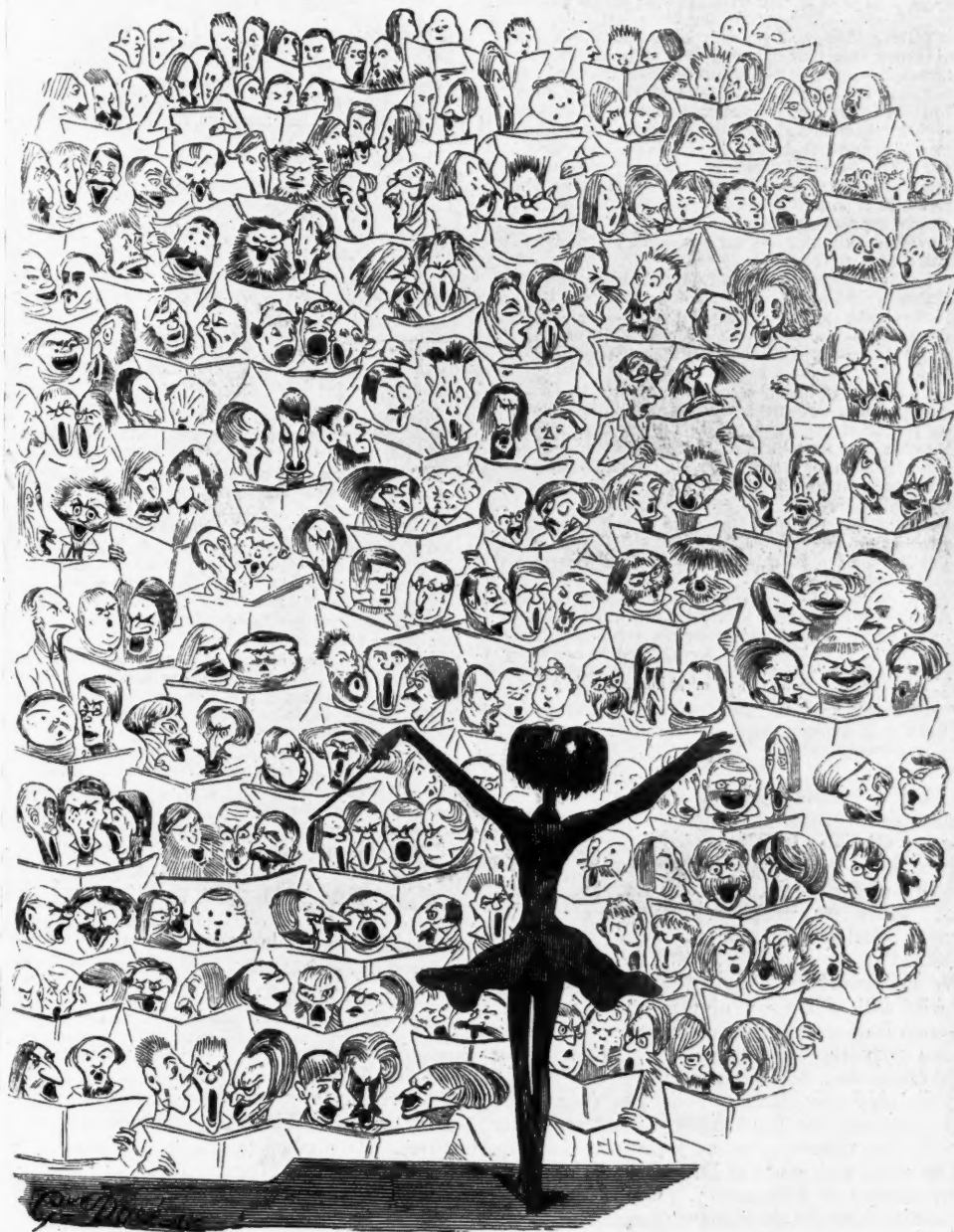
You have doubtless already heard of the horrible mess in which Jullien is involved, and all of us with him. Nevertheless, as it is important that his credit in Paris should be damaged as little as possible, do not mention to anybody what I am going to tell you. His loss of fortune is not due to the Drury Lane enterprise; it was all gone before that commenced, and he no doubt reckoned upon large receipts to pull him through. He is just as reckless as when you knew him; he has not the remotest idea of the necessities of a lyric theatre, nor even of those plainly incidental to thoroughly good musical performances. He opened his theatre without a single score belonging to him, and with the exception of Balfe's opera, which he has been compelled to have copied, we are living just now upon the good nature of Lumley's agents, who lend us the orchestral parts of the operas we perform.

At the present time Jullien is on tour in the provinces, making a lot of money by his promenade concerts. At the theatre here our nightly receipts amount to a respectable total, and, to make a long story short, after having been made to consent to a reduction of one-third of our salaries, *we are not receiving any pay at all*. The chorus, the orchestra, and the workmen only are paid every week to keep the theatre going. Jullien, however, sold his music-selling business in Regent Street a fortnight ago for two hundred thousand francs, but I cannot succeed in getting paid, and the leading actors and actresses, the scene-painter, the chorus and ballet masters, the stage-manager—in short, everybody is in the same plight that I am. Can you understand such a state of things? Nevertheless, he protests that we shall not be losers, so we go on. ...

My concert is still announced for the 7th of February. I have not cared about having any fresh rehearsals for the last few days, but, come what may, I shall resume them next Thursday. We are now in great hopes that the theatre will not be closed, thanks to a loan arranged by a music publisher for Mr. Gye, who is Jullien's representative during his absence.

If Jullien does not pay us when he comes back, I shall endeavour to come to some arrangement with Mr. Lumley, and give my concerts at Her Majesty's, because there is an advantageous position ready to my hand here, the position left vacant by the death of poor Mendelssohn. Everybody is telling me so from morning to night, and the press and the performers are alike well disposed towards me. The two rehearsals I have had of 'Harold,' the 'Carnaval Romain,' and two parts of 'Faust,' have already made them open their eyes and ears, so that I have every reason to believe that I ought to make a good position for myself *here*.

* This promenade concert took place at Drury Lane Theatre on November 16, 1847, when Weber's 'Invitation à la valse,' in its orchestrated form by Berlioz, was announced as for 'the first time,' the reference being of course to England.



BERLIOZ CONDUCTING A CONCERT OF THE PHILHARMONIC SOCIETY, PARIS.

CARICATURE BY GUSTAVE DORÉ, DRAWN AT THE AGE OF 17.

(From *Le Journal pour rire*.)

Further London experiences as interesting as they are amusing are related in the following letter to M. Alexis Lwoff, of St. Petersburg, composer of the Russian National Anthem. The date of this communication is 'London, January 29, 1848':—

Talking of idiots, if you only knew into what a nest of them I have fallen here! God only knows who directs the director of this unfortunate theatre! It is called the Royal Academy of Music, the Grand English Opera, and ever since it opened, that is to say for two months, I have done nothing but conduct Donizetti and Balfe, 'Lucia,' 'Linda di Chamounix,' and 'The Maid of Honour' [Balfe]. We had a superb orchestra, but our director has taken the cream of it with him into the provinces, where he is giving popular concerts, and we have to content ourselves with what he did not want, and keep the ball rolling all the same.

I hear arguments about music, the public, and the artists which would make the four strings of your violin break with anger, if they could only hear them. I have to listen to English lady singers, who would make the hair of your bow twist itself into a knot.

I am engaged here also for four concerts, and shall give the first next week, the 7th of February. We have not yet been able to get the whole orchestra together once for rehearsal. These gentlemen come and go when they please—some in the middle of the rehearsal, others before a fourth part is finished. On the first day I had no French horns at all; on the second I had three, on the third I had two, who went away after the fourth piece. That is the way they have in this country of understanding subordination.

I have been ill and confined to my bed for the last five days with a violent attack of bronchitis, brought on by anger, disgust, and annoyance. And yet there is so much to be done here, for the public are both attentive and intelligent, and really appreciate serious music.

I have heard poor Mendelssohn's last oratorio, *Elijah*. It is magnificently grand, and indescribably sumptuous in harmony.

Berlioz relates the following characteristic anecdote of Jullien. The possibility of producing Gluck's 'Iphigenia in Tauris' was under discussion, and Berlioz was asked to give an outline of the characters, plot, scenery, dresses, &c. When he stated that in Act 4 *Pylades* enters with a helmet on his head, Jullien exclaimed in an ecstasy of delight: 'A helmet? We are saved! I shall order a gilt helmet from Paris, with a coronet of pearls and a tuft of ostrich feathers as long as my arm, and we shall have *forty* representations.' No wonder that Berlioz exclaimed 'Pro-di-gious!'

We may now leave Jullien (who soon found his way into the Bankruptcy Court) and refer to the first concert given by Berlioz in England. This event took place at Drury Lane Theatre on the evening of February 7, 1848. Here is the one-man (and the great man) programme:—

PART I.

Overture to the Carnival of Rome.
Romance 'The Young Shepherd' (words by M. de Vere). Miss Miran.

Harold in Italy—symphony in four parts, with solo on the Tenor, performed by Mr. Hill.

PART II.

The first and second acts of the lyrical drama of 'Faust.' Soloists: Mr. Sims Reeves, Mr. Gregg, and Mr. Weiss.

PART III.

Cavatina (Benvenuto Cellini)

Madame Dorus Gras.

Chorus of Souls in Purgatory (Requiem).

Funeral Oration and Apotheosis; being the Finale of the Triumphal Symphony composed for double Orchestra and Chorus expressly by order of the French Government, on the removal of the remains of the victims of July; and on the inauguration of the Column of the Bastille.

The solo part performed by Herr Kœnig on the alto trombone.

The following notice of this initial concert from the *Musical World* of February 12, 1848, speaks for itself. After stating that 'the reception awarded to M. Berlioz by the English public was highly flattering, and his success as brilliant and decided as his most enthusiastic disciples could have desired,' the critic (in all probability Mr. J. W. Davison) goes on to say:—

The band and chorus, conducted by M. Berlioz, erected upon the stage, numbered about two hundred and fifty performers, who exerted themselves with unparalleled zeal to testify their respect for the composer whose works they were interpreting; and a more perfect and magnificent performance was perhaps never listened to. The band was as one instrument, upon the strings and pipes of which the conductor seemed to be playing. By the way, we may mention here that M. Berlioz fully realized his continental celebrity as a *chef d'orchestre*; his beating was emphatic and intelligible, and the mass of instrumentalists followed the slightest indication of his baton, the minutest shade of expression which he desired to obtain, with marvellous accuracy. The solo singers, Madame Dorus Gras, Messrs. Sims Reeves, Weiss, and Gregg, exerted themselves with praiseworthy zeal.

Not a little of the unusual excellence of this performance is due to the highly favourable impression which M. Berlioz has known how to produce among the members of his orchestra, by his polished and courteous manners; no conductor that ever entered an orchestra was more affable in his demeanour, or more gentlemanly in his conduct. M. Berlioz respects and loves his orchestra; and herein he shows himself a man of head no less than heart; for without the means of expression how could a composer communicate his genius to the world? The orchestra is the voice which the dumb musician is compelled to borrow in order to tell mankind of the great thoughts that stir within him, of the impressions he receives from natural phenomena, of the movements of his heart and being, under the ever-changing influence of passion. None understands this better than M. Berlioz—who has given so many proofs of being a poet and a philosopher.

Berlioz's own account of his concert may now be given. It is taken from a letter addressed to his friend Auguste Morel, and dated 'London, February 12, 1848':—

Not until to-day have I had time to write to you. My concert came off last Monday with brilliant success; the performance was a magnificent display of animation, power, and precision. We had five rehearsals for the orchestra, and eighteen for the chorus. My music has taken with the English public like a match to gunpowder; I was recalled after the concert. As usual everywhere, the 'Marche Hongroise' and the 'Scène des Sylphes' were encored. Everybody of note in the musical

world was at Drury Lane on the occasion, and the majority of the prominent artists came and congratulated me after the concert was over. They did not expect anything of the sort; they anticipated diabolical, incomprehensible, and harsh music, devoid of charm. We shall see what line our Paris critics will take now. Davison himself wrote an article for *The Times*, half of which was shut out for want of space, but the portion that did appear has produced an effect. I do not know what he really thinks; with opinions such as his, there is no knowing [!]. Old Hogarth, of the *Daily News*, was in a most comical state of agitation. 'My blood is all on fire,' he said to me; 'never in my life have I

Although Berlioz failed to 'catch' his salary he certainly did not 'catch it' from the music critics of the London press, who, for a wonder, seem to have been well disposed to the new man and his novel methods. He further writes (from London) apropos of his concert and the English press:—

Life in London is even more absorbing than in Paris; everything is in proportion to the immense size of the place.

I get up at noon; at one o'clock come visitors, friends, new acquaintances, and artists furnished



MADAME BERLIOZ.

(From a scarce print in the Musical Museum of Mr. Nicholas Manskopf, Frankfort-on-the-Main.)

been excited by music in this way.' I am casting about now to find out how I can give my second concert. As Jullien is no longer paying his musicians or his chorus-singers, I dare not expose myself to the danger of finding them fail me at the last moment. Last night, after 'Figaro,' the desertion began. The French horns gave me notice that they would not appear again. And my salary is wandering about the country—Heaven only knows whether I shall ever catch it!

with introductions. Whether I like it or not, I lose three good hours in this way. From four to six I work; if I am not invited anywhere, I go out then and dine at some distance from my lodgings. I read the papers, and after that the hour for theatres and concerts arrives, and I stay listening to music of one sort or another until eleven o'clock. Three or four of us then betake ourselves together somewhere, and smoke until two in the morning. You know, more or less, all about the unexpected and tumultuous

success of my concert at Drury Lane. In a few hours it disconcerted all conjectures, favourable or hostile, and overthrew the whole fabric of theories as regards my music which had been constructed here upon the preposterous Continental criticisms. The whole of the English press, thank goodness, has pronounced in my favour with extraordinary warmth, and, except Davison and Gruneisen, I did not know a single critic.

It is different now; the principal among them have called upon me, and have written to me, and there is frequent and cordial communication between us. It is a long time since I felt so truly pleased as I did when I read the article in the *Atlas*, which I sent to Brandus, and which he has not had translated. It is by Mr. Holmes, the author of a 'Life of Mozart,' very popular here. Mr. Holmes came with the idea that he should hear harsh and stupid music, nonsense, &c., &c.

You would have been very pleased with this great victory, I assure you. We must now pursue the enemy, and not fall asleep at Capua

The criticism of Edward Holmes which so greatly pleased Berlioz speaks well for his intuitiveness and outspokenness. It is much too long to be quoted in full, but the opening paragraph must be given as showing the generous spirit in which it was written, and also that there were competent musical critics in London half-a-century ago:—

CONCERT OF HECTOR BERLIOZ.

Since the first production of 'Fidelio' in England we have listened to nothing with such excitement and enthusiasm as to some of the compositions of M. Berlioz, performed in his very interesting concert on Monday at Drury Lane. The discovery of a new pen in the art, exercised in the highest and most serious departments of music, with all the grave intention of a Beethoven or a Gluck, and in this lofty and independent walk realising effects which delight the imagination and warm the sympathies of the hearer, is no slight event. We the more cordially acknowledge the powerful impression made upon us by this first hearing of the compositions of M. Berlioz, because we went among the most mistrusting and infidel of the audience. Detraction and false criticism in professional whispers and newspaper paragraphs had predisposed us to expect a critical penance on the occasion; and this, coupled with a somewhat pardonable unwillingness hastily to believe in original genius, or that the implements of the great German masters had passed in reversion to a Frenchman, rendered us anticipative of anything but pleasure. Surprise and gratification were complete, as all these prejudices were dispersed before the beautiful, the original and poetical effects of the music; and we can only say that if Berlioz is not Beethoven—he who can maintain such an activity of attention during four hours by the frequency of original and interesting conceptions, must be a worthy follower of that master, and a poet-musician of no common stamp. We left the house with an earnest desire to hear the whole of the music again, and as soon as possible. . . (*Atlas*, February 12, 1848).

A continuation of the letter of March 15, 1848—interrupted by the *Atlas* extract—furnishes us *inter alia* with Berlioz's opinion of the Philharmonic Society:—

The directors of Covent Garden want to arrange a Shakespearian concert, composed of 'Romeo,' 'King Lear,' the 'Ballade sur la mort d'Ophélie,' and 'The Tempest.' We had a meeting on the subject the day before yesterday, and I then told them that I would not consent to organize the performance on any terms whatever, unless they guaranteed me fifteen days' study for the voices, and four rehearsals for the orchestra. They are now seeing how they can manage this.

The season of the Philharmonic Society commenced the day before yesterday. They played a symphony by Hesse (the organist of Breslau), very well written, very cold, and very useless; another in A [the Italian Symphony] by Mendelssohn, admirable, magnificent, and in my opinion, very superior to the one, also in A [the Scotch], which was given in Paris. The orchestra is very good; except in regard to a few of the wind instruments, no fault can be found with it, and Costa conducts it perfectly. Nobody would believe that the Society have not invited me to contribute to its concerts, but it is nevertheless true. It is said that they will be driven to do so by the newspapers and their own committee. But I shall be very cautious about putting myself in the velvet paws of the pig-headed old men who manage that institution.

He then refers to the possibility of a permanent residence in England. What if this had come to pass?—

If I were to begin to write about all these trivialities I should take up too much of your time, and you can very easily imagine them. Briefly, I shall remain here as long as I can, because it takes a long time to make a position for oneself. Fortunately, circumstances are in my favour. Sooner or later the position will come, and I am told that it will be a solid one.

Berlioz gave his second concert—this time at the Hanover Square Rooms—on the afternoon of June 29, 1848. The programme included a repetition of the 'Harold in Italy' Symphony—that distinguished artist Mr. Hill (uncle of the Messrs. Hill, of New Bond Street) again performing the viola obbligato—the 'Carnaval Romaine' Overture, selections from 'Faust,' some songs, and Weber's 'Invitation à la valse,' orchestrated by Berlioz. The newspapers had not to report the prevalence of empty benches—and London contained only half the population it does now; on the contrary, we learn that 'the audience was crowded with well-known amateurs and professors of music; scarcely anyone eminent as a lover or practitioner of the art was absent.' Nothing could be more appreciative than the criticisms passed upon this second concert, and Berlioz seems to have approached very closely to Mendelssohn in winning the hearts of the English people.

It is interesting to find him as a specially invited guest at the annual dinner of the Royal Society of Musicians held on February 22, 1848. Moreover, he was honoured with a special toast. To quote from the account of the banquet in the *Morning Post*:—

The health of the celebrated Hector Barlioz (*sic*) was drunk amidst the cheers of the room. He replied in French that the honour conferred upon him by such a meeting was as heart-cheering as it was unexpected; that he had been received by the *artistes* of England with almost fraternal affection, and that his brethren of the press had warmly held forth to him the warm hand of fellowship.

We find that he did not disdain to conduct his Hungarian March ('Faust') at a concert given by the Amateur Musical Society, and that he attended the concerts of the Sacred Harmonic Society and Musical Union—in fact he seems to have entered *con amore* into the musical life of the Metropolis in the eventful season of 1848.

Chopin was here—most probably he and Berlioz met—as were also Thalberg and Charles Hallé. The *Illustrated London News* of February 12, 1848, contained a portrait of Berlioz, and the letterpress accompanying it referred to him as ‘an excellent classic scholar, a choice wit, and full of fine enthusiasm.’

Berlioz remained in London for a period of eight months. A pleasant *au revoir* found expression in the *Musical World* of July 8, 1848:—

Hector Berlioz returns to Paris, covered with laurels acquired in ‘unmusical England,’ early in the next week. Berlioz came here unknown and unrecommended, except by the glory of his name; he leaves behind him many friends, who will ever be anxious to hear of his progress, and will look forward with sincere pleasure to his next appearance in London.

How different from the farewell (in 1855) to Wagner!

That Berlioz was highly gratified and deeply sensible of the kindness shown to him in England is recorded in a letter written by him to the *Morning Post* of July 10, 1848, and which we quote from the English translation furnished by the *Athenæum* five days later:—

Sir,—Allow me to avail myself of your journal to express in a few words sentiments natural after the reception I have met with in London.

I am about to return into the country which they call France, and which after all is mine. I am going to see in what manner an artist can live there, or how long a time it will require for him to die in the midst of the ruins under which the flower is crushed and buried. But of whatsoever length be the suffering which awaits me, I shall preserve to the last the most grateful recollection of your intelligent and attentive public, and of our brothers of the Press, who have so nobly and constantly supported me. I am doubly happy to have been able to admire among them the excellent qualities of goodness, talent, intelligent attention combined with honesty in criticism: they are the evident tokens of a real love for Music, and to the friends of this noble art, now so poor, promise for it a future by inspiring them with a certain assurance that you will not allow it to perish.—The personal question is here only a secondary one; for you may believe me I love music better than my music—and I wish that more frequent opportunities of proving this had been granted to me.

Yes, our muse, affrighted by all the fearful clamours which echo from one corner of the Continent to the other, seems to me secure of an asylum in England; and the hospitality will be all the more splendid in proportion as the host best recollects that one of her sons is the greatest of poets—that Music is one of the divers forms of poetry, and that on the same liberty as Shakespeare has employed in his immortal conceptions depends the development of the music of the Future. Farewell, then, all you who have treated me so cordially. I leave you with pain of heart, repeating involuntarily the sad words of the father of Hamlet, ‘Adieu! adieu! remember me.’

HECTOR BERLIOZ.

The remaining visits of Berlioz to England will be treated of in subsequent issues. We are indebted to Mr. Nicholas Manskopf for kindly lending us, from his Musical Museum, Frankfort-on-the-Main, three of our Berlioz illustrations and the signature which accompanies the Special Supplement portrait.

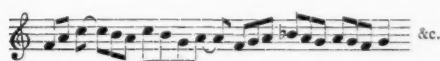
F. G. E.

THE APOSTLES.

In the April issue of *THE MUSICAL TIMES* (page 228) an outline was given of the libretto of Dr. Elgar's new oratorio composed for the approaching Birmingham Festival, with a promise of furnishing some details of the music at a future time; this promise we are now able to fulfil.

In laying out his oratorio the composer has had in view the fact that the chorus is an intellectual force, and not a body of people more or less interested in what is going on who are merely called upon to utter reflective commentaries on the action.

The work is written, as is usual with Dr. Elgar, on the *leit motif* plan. The composer, as in his previous oratorio, has utilized—or perhaps it would be more accurate to say has reflected—the spirit of some of the Gregorian tones. An example of this will be found in the theme representative of the Apostles themselves, taken from the Gradual ‘Constitutes eos,’ in which power is promised to them and to their successors for all time. It stands thus in its original form:—



but resulting from its Elgaristic metamorphosis it becomes:—

(Chorus.) The Lord hath cho - sen

them, They shall be named the Priests of the Lord,

The Prologue—beginning with the words ‘The Spirit of the Lord is upon me’—opens with a short orchestral introduction, in which the following theme, inseparably connected throughout the work with the foregoing idea, is prominent. Here it is:—

The prayer of Christ is always suggested by this mystic succession of chords :—



The Gospel has its own representative motif :—



and the Promise—'the earth bringeth forth her bud, &c., so the Lord will cause righteousness and praise to spring forth'—has the following theme :—



This is amplified and ultimately reaches its fullest development when the establishment of the Church is assured.

The other characters—*Peter, Judas, Mary Magdalene, &c.*—have their own individual themes, and the whole oratorio is knit together with that suggestiveness which we have been led to expect from Dr. Elgar's previous creations.

An interesting addition has to be made to the article in our last issue on Trinity College, Cambridge. The Milton treasures in the Library have been enriched by the presentation of the autograph score of Sir Hubert Parry's 'Blest pair of Sirens,' the gift of the composer. It bears the following subscription :

Finished, Jan. 7, 1887. Written at Wilton and in London. C. HUBERT H. PARRY.

THE LAST CHAPTER.

In the reading of the music of the past, in the appreciation of it, and in the criticism of it, there always enters an element which engrosses me exceedingly and which may be regarded from a-many points of view. That element has many facets; it may be considered as belonging in a sense to the beginning, to the middle, or to the end of musical transition from one school to another. For with the study of each musical chapter you may note how strange a confusion combines together the end of the last and the beginning of the new; that element is the mysterious continuity of thought which is perpetual, but which in its parts is separated by different thought, emotion and rule, into different chapters. The shepherd who watched the stars on the plains of Shinar conceived a rudimentary idea of the rhythm of the firmament which translated itself to his pulses, and which thereby evolved a certain musical conception of the most rudimentary kind—musical nevertheless. But the 'music of the spheres' involved his own personal creation; and one may, in a spirit of gentle reasoning, suppose that his own share in the originality of the combination was united to the thought of the musician who came after, so that, link by half-link, the great message of music has swept its slow way down the arches of Time, each link supported by the half-link that had gone before, until we begin to recognize that any last chapter in music represents part of the past and part of the future. The thought is not without its illuminating quality; for it contains the elemental significance of the effect of the past upon the present and of the effect of the present upon the future. In other words—and the phrase does not in any way disturb any definite theories upon the value and position of modernity in music—the last chapter in the generation of any great school of music does not call for the word *Finis* to be written against it upon the advent of any composer, or upon the really historical completion of any great musical school; that ultimate point comes when, midway in the new prophet's career and teaching, he has finished with the past, when, even as Columbus, he has definitely set his sails towards the West, when he is for an artistic El Dorado. But that, for the moment, is another story.

The time comes then when the modern musician, who has learned so much from a former time, who has interwoven past influences into his novel no less than into his future, leaves that past; and, as always happens with creative musicians, he has little enough gratitude for the great assistant geniuses who have helped him along towards his renewal of life. The marching progress of music is very much like the marching progress of any science, art or literary chapter. It depends so much upon the things that are done; and yet it is so often persuaded completely to deny its ancestry. When a new genius sets forth upon his career, he usually,

in the pride of youth, intentionally tries to forget his generation, and yet he remembers it for the sake of its accomplishment. He looks forward; yet is he held by the trammels of the past. And therefore, in some mysterious way, the past, using angels' wings—wings possibly beating unto exhaustion—spreads its influence over him, and for a time he is restrained and hushed. He is merely in leash. He, in a word, is only among those who desire to complete the last chapter; and his youthful views of the past naturally influence his desire for the future. Then, slowly arising from the things that have gone before, he begins to note a wonderful dream, a dream unthought of, undesired perhaps, but nevertheless most certain of its appearance, rising out of his brain. With pulses of life all quickened, with a desire inflamed, the dream, he understands, must be realized in action. The last chapter, so far as the new artist is concerned, has been completed; the new chapter is to commence. Let it not be thought that this is any merely incidental occurrence, any fanciful linking of generation with generation. The history of music teaches so much through every succession of family to family. The theory may be tested as a truth from every point of view.

Take, for a single instance, the career of Beethoven. He was indeed destined to complete a symphonic chapter, even as Mozart was destined to complete an operatic chapter before him. Yet, upon carefully gauging the matter, you will find that Beethoven had to hark back upon the past before he could begin to complete his chapter. Again this was a case of the link and the half-link; again the new genius, in the act of spreading forth glorious wings towards the future, was compelled to use all the flight already accomplished by the dreadful past; and, with that, the future genius completes his own chapter, before another such arises to overlap his work and to start away upon a new dayspring. We should not, however, forget that the advent of great genius is also the occasion of the spreading of a private school of impostors who, recognising in part this theory of the 'last chapter,' are very ready to rise upon such waxen wings as those of Dædalus, upon which the sun has but to shine in order to melt their ambitions and to send them flying to ruin by the simplest of mundane laws.

The tragedy of the completion of a final chapter in music rests in the irrevocable struggle of a new greatness striving with a double influence—a struggle so often marked on the one side by human suffering and human pain, on the other by human neglect and human contempt. There are ingenious scientific arrangements—to be, for a moment, frivolous—in any magic-lantern effects, whereby you will find that a new pictorial subject very gradually effaces the old, and that there is a moment when there seems to be almost a struggle between that which is passing and that which is to be novel to the spectator. It is at this midway point—if one may at once

transfer the simile to the art of music—where the last chapter begins, and the old chapter reaches its end. In the mingling of types there is often a terrible confusion; and it is at this point that the cheaper and more popular forms of music step in and, for a moment, in the confusion of things, make an unthinking multitude applaud the effects of cheapness. To return, nevertheless, to the more serious point of the subject, one finds that music is so much a matter of period and of interval, in its immediate significance and effect, that the fading out of a past spirit and the beginning of a new thought become so identified that they constitute in themselves the final, the ultimate, the dying thought of a generation. My point may be explained even more definitely. Music is the counterpart, in its progress, of human life. But generations overlap one another; the old men do not die in their ripeness just because the young men are advancing towards their middle age. The last chapter is not always a definite severance between the past and the future. The summer leaves have half the freshness of spring upon them, even though the spring has died; the autumn gold is half casketed in the green of the summer. Winter is the chapter that is the last of the aforegone things, and the first of the things that are to be. Palestrina had the monastic spirit with him, and his spirit turned to a sort of solemn triviality. The spirit of Mozart and of Gluck languished towards Bellini and Donizetti. Purcell and Handel spent themselves in Bishop. Thus, link and half-link, the last chapter is completed; but because there is ever a new half-link the continuity of music goes on, just as sun and half-sun make up our summer and our winter.

VERNON BLACKBURN.

Occasional Notes.

The Nave of Truro Cathedral is to be consecrated on Wednesday, the 15th inst., when the Prince of Wales (Duke of Cornwall) and the Princess of Wales intend to honour the ceremony with their presence. There will be three full choral services during the day, at which the music will be under the direction of Dr. M. J. Monk, Organist of the Cathedral, with Dr. D. J. Wood, Organist of Exeter Cathedral, at the organ. We hope to give an account of the event in our August issue, when Truro will form one of the illustrated articles in our Cathedral Series from the pen of 'Dotted Crotchet.'

Hans von Bülow had a caustic tongue. On one occasion after playing at a concert he was presented with a laurel wreath. This token of appreciation he at once deposited under the pianoforte, stating that while he was very much obliged, he was not a vegetarian! Another story of his wit is related in the 'Life and Letters of Sir George Grove,' noticed in another column. At St. Louis the redoubtable Hans gave a concert at which a dreadful screaming soprano preceded him. As a little prelude to his solo, Hans played the recitative from the Choral Symphony 'O friends, not these tones!' 'Just like him,' says Grove.

Dr. Walther Josephson, the conductor of the Duisburg Gesangverein and of the Musical Festival referred to on page 478, was born at Barmen, Rhenish Prussia, on April 16, 1868. The son of a Protestant clergyman, he studied art and literature at the Berlin University, and musical history with Philipp Spitta, the famous biographer of Bach. Professors Reinhold Succo and Johann Schulz were his teachers of composition and pianoforte. In 1893 he accepted the post of conductor of the Oratorio Society, and organist of the Evangelical Church at Insterburg, East Prussia. He remained for six years in that little town on the Russian Frontier, and during that period founded the Lithuanian Musical Festivals. In 1899 he exchanged the east of the Empire for the west, by accepting the conductorship of the leading Choral Society of Duisburg on the Rhine. Here he

will be read with interest by reason of their gratifying nature:—

Dr. Josephson undoubtedly deserved well of his audience by introducing this composition, since he was not only responsible for the poetic German translation, but also for the first performance of this valuable work in Germany. The venture succeeded completely: the work achieved a striking success (*durchschlagenden Erfolg*). A laurel wreath was proof to the jubilantly applauded composer that it is not difficult for Germans to accept the good from whatever direction it comes. (*Generalanzeiger*.)

The work, which had been rehearsed by the chorus with exceptional care and appreciation, met with an enthusiastic reception. The composer, a fresh, elastic gentleman of fifty-five, was greatly honoured, and he was presented with a splendid laurel wreath as a memento of the Duisburg Festival. (*Duisburger Zeitung*.)

The work made a powerful impression, and we can only thank Dr. Josephson that he has acquainted us with this pearl amongst English compositions. The great applause with which the composer was greeted was thoroughly justified. (*Rhein- und Ruhr Zeitung*.)



DR. WALTHER JOSEPHSON,
CONDUCTOR OF THE DUISBURG GESANGVEREIN
AND OF THE RECENT MUSICAL FESTIVAL.

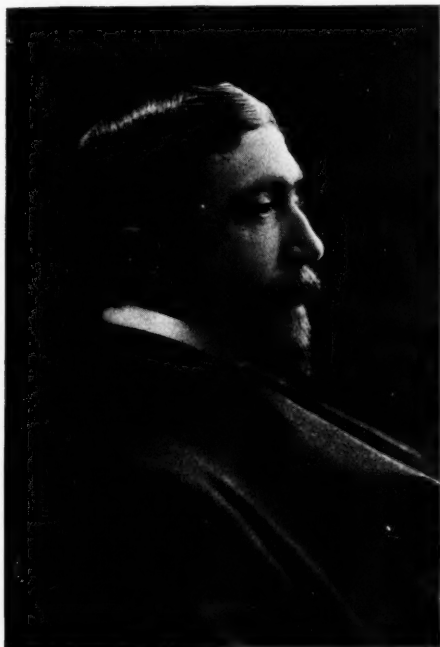
labours amid more congenial surroundings and within easy access to such well-known art centres as Düsseldorf and Cologne. He has already conducted two musical Festivals in Duisburg,—one in 1901, the other in May last—while every winter he performs with his Gesangverein a number of important works by old and modern masters. In 1901 he was appointed Königlich Musikdirector. That Dr. Walther Josephson is alive to the importance of moving with the times is proved by his having secured the first performances in Germany of Bruckner's posthumous Ninth Symphony, and Sir Hubert Parry's 'Blest pair of Sirens,' of which latter he has made an excellent German translation.

The following extracts from German newspapers on the first performance in the Fatherland of Sir Hubert Parry's 'Blest pair of Sirens' and the work itself

A charming story is told in connection with the late Sophie Schloss (since 1850 Frau Gurau), one of the most distinguished singers in Germany, who recently died at the age of eighty-one. At the Lower Rhine Musical Festival of 1836, at which 'St. Paul' was produced, her father Herr Schloss, although a perfect stranger to the composer, importuned Mendelssohn to hear his little daughter sing. He said that it depended entirely upon his (Mendelssohn's) verdict whether his little girl should be educated as a singer or not. When the child, aged fourteen, was led into the room where the composer of 'St. Paul' was seated, she was terribly nervous, the colour of her cheeks rapidly changing from red to white. Mendelssohn was quick to perceive her state of mind. Kindly stroking the head of the little maiden, he said to her in tones of encouragement: 'Now, what will you sing to me?' The dark eyes brightened and the youthful face smiled as she replied: 'Auf Flügeln des Gesanges' ('On wings of song'). 'Really!' said he, 'Well then, let us take flight together.' He then seated himself at the pianoforte and accompanied her in his own composition, while she, encouraged by the confidence he had inspired in her, poured forth the lovely tones of her rich contralto voice, filling the room with their beauty. As Mendelssohn withdrew his hands from the instrument he said to her: 'That was excellent! You have a golden voice, and must positively become a great singer.' Sophie soon afterwards entered the Paris Conservatoire, where she became the favourite pupil of Bordogni, studying with ardent zeal, and fired by the ambition that she might 'soon be able to sing something tolerably good to him'—the kind stranger-composer who to the end of his life was one of her best friends.

The draft programme of the Birmingham Musical Festival (to be held on October 13, 14, 15 and 16) has been issued. Dr. Hans Richter retains his post as conductor, and Mr. R. H. Wilson, of the Hallé Choir, Manchester, will make his first appearance at Birmingham as chorus-master of the Festival. The scheme will include 'Elijah' (Mendelssohn); 'Messiah' (Handel); Mass in B minor (Bach); Psalm xiii. (Liszt); Te Deum (Bruckner), first performance in England; 'Voyage of Maeldune' (Stanford); Symphonies by Mozart, Beethoven, and Berlioz, and 'The Apostles' (Elgar), composed expressly for this Festival.

Sir Alexander Mackenzie contributes (on p. 456) the third and last of his graphic and interesting letters on his Canadian tour. That it has been an unqualified success is evident to all concerned and to sundry others who have watched the course of events from afar. The Cycle of the Musical Festivals has not only accomplished good all round, but it has created an untold interest in music throughout the Dominion. Canada is full of musical possibilities, and the visit of Sir Alexander has been the means of putting life into many new organizations, and doubtless has kindled fresh enthusiasm in previously existing societies whose excellent work he has not omitted to cordially acknowledge in these columns.



Yours very sincerely
Charles A. E. Harriss

The untiring zeal of Mr. Charles A. E. Harriss, of Ottawa—who devoted two whole years to perfecting the arrangements—calls for acknowledgment in terms of highest appreciation, and he thoroughly deserves all the kudos which resulted from his splendid organization of the scheme. To Sir Alexander Mackenzie heartiest thanks are due,—with a special chord of gratitude on the part of his 'brither' British composers—together with felicitations on his splendid achievement. Sir Alexander has said very little in his letters about his own compositions, but we have means of knowing that he scored heavily in the heartiness with which they were everywhere received. Finally, the stack of Canadian newspapers lying on our table forms a full chorus of appreciative testimony, free from any discordant note,

to the manner and matter of the scheme so admirably organized by Mr. Harriss, and conducted with so much tact, efficiency and enthusiasm by the genial Principal of the Royal Academy of Music. We give as one of our Special Supplements a portrait group of those who so ably co-operated in carrying out the preliminary details of the Festivals. The following is the key to this pictorial representation of good men and true:—

(Unless otherwise stated—Hon. Sec., &c.—the names are those of Associate-Conductors.)

- A. (His Excellency The Right Hon. THE EARL OF MINTO, G.C.M.G., P.C., J.P., LL.D., Governor-General, *President*.)
- B. SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D. F.R.A.M., *Conductor*.
- C. CHARLES A. E. HARRISS, *Director of Festivals*.
- 1. Roselle Pocock, London, Ont.
- 2. Martin W. McEwan, B.C.L., *Hon. Sec.*, Brantford, Ont.
- 3. Arthur J. Forward, *Hon. Treasurer*, Ottawa.
- 4. J. Harold Brown, Moncton, N.B.
- 5. H. K. Jordan, Brantford, Ont.
- 6. Edgar J. Birch, Ottawa.
- 7. J. J. Jones, *Hon. Sec.*, New Westminster, Man.
- 8. James F. Morrissey, *Hon. Sec.*, Hamilton, Ont.
- 9. Alex. R. Irwin, *Hon. Sec.*, Brandon, B.C.
- 10. Henry N. P. Chesley, *Hon. Sec.*, Ottawa.
- 11. E. Howard Russell, B.A., Victoria, B.C.
- 12. F. Dyke, Vancouver, B.C.
- 13. Edward J. Chadfield, Mus.B. Oxon., Woodstock, Ont.
- 14. R. G. Allan, *Hon. Sec.*, St. John, N.B.
- 15. Geo. Phillips, *Hon. Sec.*, Victoria, B.C.
- 16. L. H. J. Minchin, M.A., *Hon. Sec.*, Winnipeg, Man.
- 17. Rhys Thomas, Winnipeg, Man.
- 18. Bruce Carey, *Hon. Treasurer*, Hamilton, Ont.
- 19. C. L. M. Harris, Mus. D., Hamilton, Ont.
- 20. A. E. White, New Westminster, B.C.
- 21. Horace W. Reyner, Mus. B., Montreal.
- 22. A. S. Clarke, *Hon. Sec.*, Halifax, N.S.
- 23. F. B. Fenwick, Brandon, Man.
- 24. Stewart Houston, B.A., *Hon. Sec.*, Toronto.
- 25. C. H. Porter, Halifax, N.S.
- 26. J. J. Dawson, *Hon. Sec.*, Woodstock, Ont.
- 27. A. Watts, *Hon. Sec.*, New Westminster, B.C.
- 28. G. H. Findlay, *Hon. Sec.*, Montreal.
- 29. Herbert Taylor, Victoria, B.C.
- 30. Albert Ham, Mus. D., Oxon., Toronto.
- 31. A. E. Holstead, *Hon. Sec.*, Moncton, N.B.
- 32. J. J. Goulet, Montreal.
- 33. F. H. Torrington, Mus. D., Toronto.
- 34. James S. Ford, St. John, N.B.
- 35. J. H. Smith, Vancouver, B.C.
- 36. J. Arthur Paquet, Quebec.
- 37. Arthur Dorey, *Festival accompanist*, Ottawa.
- 38. Arthur Lavigne, *Hon. Sec.*, Quebec.
- 39. F. H. Blair, Montreal.
- 40. E. Ricketts, *Hon. Sec.*, Vancouver, B.C.

A slight correction has to be made in the information furnished on p. 309 of our last issue. Sir Alexander received the honorary degree of Doctor of Music from the University of Toronto, not that of LL.D. from Trinity University in that city.

The letter from Mr. J. C. Clarke (who is the conductor of one of the best male-voice choirs in the country) which we print on page 482, deserves the serious attention of the authorities responsible for the choice of music used at Welsh Eisteddfodau. The fondness of Welsh male choirs for realistic and picturesque music of a rather low art-value is remarkable. The hurly-burly of a battle with its moans and gasps of the wounded, the roaring of lions,—if not the wagging of their tails—earthquakes, hurricanes, catastrophes, are the subject-matter over which the fervent Welsh choralist loves to vent his tense emotionalism and to tear his passion to tatters. It is often magnificent and thrilling, but is it quite music? The

evolution of this situation is interesting. Most of the existing English compositions of the best class for male voices have been influenced in their style and, what is of more importance, their choice of resource by Cathedral traditions. The top part is almost invariably only possible for a high male alto, a class of voice not at all common in Wales. Hence Welsh choirs have been hard pressed to find varied music to suit their T.T.B.B. constitution. In this stress they were led to use adaptations of pieces selected from the ample repertory supplied by well-known French composers for the innumerable male-voice choirs in France, and they soon found that this dramatic and nervous music was suited to their peculiar genius. The next step was for Welsh composers to imitate more or less successfully this style of composition. The question now is, should Welsh choirs continue to lavish their splendid natural capacity on music for which musicians generally have little respect, and the practice of which tends to render them incapable of performing the finest music and unable to pit themselves against the best English male choirs?

The reference in last month's issue to Herr Josef Nešvera, and the performance of his 'De Profundis' at the Bridlington Musical Festival (page 383), has elicited from the composer the following letter addressed to Messrs. Novello:—

ESTEEMED SIRS,—THE MUSICAL TIMES of June having printed my portrait and a very kind criticism of my 'De Profundis' may I beg of you to be good enough to convey to the Editor as well as to 'Herr Dotted Crotchet' my sincerely felt thanks for their kindness. Altogether the accounts about my work received from England have made me so happy that I have made up my mind to make the acquaintance of that good country as soon as possible. Our newspapers printed translations of the accounts of the Festival at Bridlington.

Thanking you most heartily for your kind interest on behalf of my work, I am,

With highest esteem,

Your gratefully devoted

JOSEF NEŠVERA.

During his visit to London for the Festival of which his music formed the chief feature and attraction, Herr Richard Strauss found time for a visit to the Royal College of Music. It was, to be exact, on the afternoon of Tuesday, June 9, and the interest of the visit was concentrated in the performances of the students' orchestra, which, under the composer's own direction, played his symphonic poem 'Tod und Verklärung.' Though it had been rehearsed but once by Sir Charles Stanford, it was played with a zest and precision, and with a fine quality of tone-colour, that obviously astonished as well as pleased the composer. On such an occasion compliments are apt to be of a somewhat perfunctory character, but there could in this case be small doubt of the genuineness of the praise which Herr Strauss bestowed, and which, if it may without indiscretion be made public, he afterwards reiterated in conversation, going so far as to affirm that he had never before heard so fine a performance from a students' orchestra. Considering the exacting nature of the music, this was high praise, but it was by no means undeserved. Afterwards, under Sir Charles Stanford's conductorship, the band was heard in Wagner's 'Huldigungsmarsch,' which gave Strauss an opportunity of judging of the ensemble better than when he was at the conductor's desk.

The absence of an overture to 'Israel in Egypt' has led to various expedients in supplying a want that is not felt in Handel's other oratorios. THE MUSICAL TIMES of April, 1870, contains the following information concerning a performance of 'Israel' by the Windsor and Eton Amateur Choral Society, conducted by the late Dr. G. J. Elvey:—

The opening recitative was preceded by an introductory symphony composed by Dr. Elvey, we believe for a portion of his musical degree.

Handelian enthusiasm finds a votary so far north as the Shetland Isles. We hear of a gentleman who came all the way from Lerwick in order to sing in the chorus at the recent Handel Festival. Dr. Manns did not regard him as 'a rash intruder,' but as a rational Scot who would pursue the 'even tenor of his ways' in helping to 'swell the full chorus.'

Echoes of a luncheon-table at the Handel Festival:—

That wherever Handel got it from, *its there!*

That the soprano leads were not so good as the Leeds sopranos.

That 2,000 Yorkshire singers could—(but this sentence had better remain like Schubert's B minor Symphony).

A tablet has been affixed to the house Fleischmanngasse 451, Vienna, in which the composer Gustav Albert Lortzing lived between 1846-49. An interesting letter of his, by-the-way, has recently been published. It was written, evidently from this address, by the composer to his brother on November 10, 1847. Lortzing had just received the news of the death of Mendelssohn, which deeply impressed him. At that period he was conductor at the *An der Wien* theatre, and was rehearsing the choruses to 'Antigone' for a performance to be given in honour of Mendelssohn, who was expected to come and conduct his 'Elijah.' Lortzing writes:— 'Now we must give the work [*Antigone*] without him! He will listen to it from above, but how it will please him we shall never know.'

Colonial enterprise in music is spreading. Following closely upon certain events in Canada comes the news of a Festival to be held at Wellington, New Zealand, in October next, 'not only in the general interests of choral music, but also as a suitable mode of commemorating Mr. Robert Parker's twenty-fifth year of musical work in Wellington.' The draft scheme includes the performance of the following works:—

Golden Legend, Elijah, Hiawatha's Wedding Feast and Death of Minnehaha, The Desert. Blest pair of Sirens, Oedipus at Colonus, Suite in F for Strings (Parry), Stanford's Last Post, in addition to compositions by Elgar, &c.

Mr. H. A. Parker is the secretary of the Festival, to which not a few in the old country will heartily wish all success.

Dr. Henry Hiles, who framed the conditions for the establishment of the Faculty of Music in the Victoria University of Manchester, and has for several years been the acting Professor at that Institution, has responded to the invitation of the Council of the University of New Zealand to undertake the supervision of the exercises submitted by all candidates for degrees in music in that University across the seas.

The conclusion of the Biographical Sketch of Sir Sterndale Bennett is unavoidably held over till our August issue.

A FASCINATING BIOGRAPHY.*

'It could not have been better done' is the impression one receives while reading this delightful 'Life' of 'G'—an impression that is deepened as one page after another is perused, and confirmed when the book is regretfully put down, but to be taken up and read through again. Mr. Graves has not only told the life-story of Sir George Grove with consummate masterfulness, but in such a manner as to revivify that remarkable personality.

What a wonderful career it was! Engineer—working in pattern and fitting shops at Glasgow as a common mechanic, building lighthouses, and making railways; Secretary of the Society of Arts and the Crystal Palace; Biblical student, profound and enthusiastic; Founder of the Palestine Exploration Fund; Programme-annotator; Editor of *Macmillan's Magazine* and frequent contributor to the periodical press; first Director of the Royal College of Music; and last, but by no means least, Editor of the 'Dictionary of Music and Musicians,' familiarly known as 'Grove.' To these varied pursuits must be added the authorship of the volume 'Beethoven and his Nine Symphonies' and of a Geography Primer; also his interest in Chinese porcelain, and other hobbies. Versatile to a degree, his life, one long record of hard work and highly charged with industrious endeavour, was one worthy of all emulation.

We are not altogether surprised to learn that as a child he was lively and at times exceedingly mischievous. An early instance of his ever-bubbling humour is recorded in an act of boyish mischief whereby an *al fresco* lecture at school was completely demoralized by Master George's 'stealthy application of a burning-glass to the trousers of a stooping schoolmate'! Music soon entered into his life. The periodical visits of the Grove family—who seventy years ago resided where Wandsworth Road Railway Station now stands—to the concerts of the Sacred Harmonic Society furnish a pleasant picture of youthful enjoyment. We quote from Mr. Graves's narrative:—

The house-key was hidden under the gate, and supper left out for them on their return, which was seldom before eleven, for they footed it both ways. To secure good places in the 3s. unreserved seats, they had to be there long before the doors were opened, and then there was a regular hurdle-race over the benches to the front row. The interval before the performance began was spent in examining the score or watching the players come in—Perry the leader, Lindley and old 'Drag.' (Dragonetti), the famous double-bass player. Throughout the oratorio 'G.' acted as expounder and commentator, never failing to signal attention to his favourite passages. Those were golden evenings of halcyon days; they used to sing nearly the whole way back to Clapham—a habit which led to the memorable comment of a friendly policeman near the turnpike on the Wandsworth Road. The Groves had fallen in with a noisy party from a neighbouring inn, and the policeman who followed to keep them from being molested and walked part of the way with them, thus delivered his soul on the subject of music: 'Well, Sir, some likes the pihanny, and some likes the flute, and some likes various sorts of instruments; but as for me, Sir, I like the *wocal*. Indeed, Sir, I may say I'm a *hog* at the *wocal*!'

His knowledge of the Bible was such as to draw from Dean Stanley the remark 'that Grove was the best Old Testament theologian he knew.' All this

is fully brought out in the book under notice. His power of observation and fondness for comparisons is exemplified in the following extract from a letter to a correspondent. He says:—

Did you ever notice that at the first enumeration of the inhabitants of the world (Gen. iv. 20, 21, 22) they are divided into three great sections—herdsmen, musicians, and engineers? It struck me as very interesting when I first observed it.

Turning to the musical interests of Sir George Grove's varied career, it is perhaps not surprising to learn that when he first heard Beethoven's Choral Symphony (under Berlioz, in 1852) he 'could make very little of it.' Not until he began his official connection with the Crystal Palace did the musical instincts within him begin to blossom and bring forth fruit abundantly in the valuable analytical programmes so worthily associated with his name. The Beethoven references in the book are very interesting. For instance, at one time he thought of compiling a 'Beethoven Dictionary.' This from a letter: 'Every now and then I get terribly impatient to begin the second edition of my article on Beethoven in the Dictionary as a separate volume. I look forward greatly to it. I will have all the portraits, views of spots, houses, etc., facsimiles of writing and music. By degrees, perhaps, I may do the same with Mendelssohn and Schubert.' Yes! Beethoven, Mendelssohn, and Schubert were his triumvirate, Schubert being the predominant partner; no wonder that he was amused and pleased at the fitness of things when in walking along the streets of the City he espied the collocation 'Shoobert and Grove, wine bottlers.' 'What a horrible bore you must think me,' he wrote on one of his innumerable postcards, 'but Schubert is *my existence*.'

We get some pleasant reminiscences of musicians. Here are two of Costa. 'Costa's friend, Captain Lyon—an old Queen's messenger who lived with him—had broken his leg, and on one occasion I asked him if he was getting better. "Oh, yes," said Costa, "he will walk on crotchets." 'At a rehearsal of "Lohengrin" Costa said: "Bring back the man with the goose." From Costa to Brahms is a great step, but the stories concerning the latter are equally entertaining. The first was told to Grove by Dr. Joachim:—

Brahms was at W——'s house at Coblenz. W—— is a great amateur of wine, and brought up some very special vintage and set it before Brahms, saying, 'Now, Herr Brahms, this wine must be drunk with great consideration. It is the same thing among wines that you are among composers.' On which Brahms at once remarked: 'Do you happen to have Bach in your cellar? If so, bring him up at once.'

Another, related by Dr. Mandyczewski, is typically Brahmsian:—

A lady at Hanover wanted to make him play at an evening party, but he wouldn't. First he got her to stand in the curve of the grand piano while he stood at the keyboard, leaning across the lid so that it could not be opened, and talking hard to her all the time. And when at last she did get the lid opened, he at once struck the low C with his left hand and a high C sharp with his right, and said, 'How can I play on a piano that is so fearfully out of tune?'

The following extracts relate to his valued colleagues at the Royal College of Music:—

Parry's 'Blest Pair'—a noble work, which improves every time.

I must leave off [writing a letter] for Parratt is looking over my shoulder with a horrid expression of countenance (you know how fiendish he can look when he chooses).

The latter in fun, of course. And this leads us to

* The Life and Letters of Sir George Grove, C.B., Hon. D.C.L. (Durham), Hon. LL.D. (Glasgow). Formerly Director of the Royal College of Music. By Charles L. Graves. London: Macmillan and Co., Ltd. 1903.

give some examples of Grove's humour. His stories, jokes, and the like were highly amusing, and how he enjoyed telling them! 'Laughter holding both his sides' was a not inconsiderable quantity in his personality. The 'Life' bristles with specimens of 'the lighter side,' extracted from his numerous note-books and recounted from personal recollection. At one time it appears he actually contemplated making a collection—for an article or book—of *jeux d'esprit*. We learn that the abbreviation for the General Railway Station, Chester (which, by-the-way, Grove helped to build), was 'G. S.,' but this a Chester tradesman took to mean 'Julius Caesar'! Sir Joseph Paxton once remarked that something had made 'his blood broil'; and an agitator holding forth in Knowle Park, Sevenoaks, referred to the '*pelebiun blood*' of the owners. A Spurgeon anecdote tells of how the great preacher once sought the retirement of Sir George's private room at the Crystal Palace in order to 'have a smoke.' 'Then you do not mind an occasional cigar, Mr. Spurgeon,' said the genial secretary. 'Oh, yes I do, young man,' he replied, 'it is the regular cigar that I like.' We read of the lady who, after a most impressive performance at a Crystal Palace concert, said: 'You might have heard a mouse drop'; of the Englishman who, wishing to say the proper thing in bidding good-bye to a Frenchman, said: 'Au reservoir,' to which Monsieur replied: 'Tanks!'; of the captain of a steamer in the East who is said to have shouted:—

Ease her, stop her,
Who's for Joppa?

And then the Irish bull: 'A man defending marriage with a deceased wife's sister said, "I am not myself a marrying man, but if I were, my wife should certainly be one of them"; and finally the 'Limerick':—

There was a musician at Rio,
Who attempted to play Hummel's Trio;
But his skill was so scanty,
He played it Andante,
Instead of Allegro con Brio.

It must not however be assumed that frivolity was the outstanding feature of Grove's life, much as he enjoyed refined humour. No, not at all. Many deeper notes are sounded in this largely autobiographic volume. 'Get all the education you can,' said he in effect to some school children at Sydenham, 'and then never miss a chance of helping others.' Says his friend the Rev. William Addis, who records this: 'It was a lesson which he, if ever a man did, faithfully practised throughout his long life'; and this is perfectly true. To a former Royal College student who was feeling despondent about her literary work he wrote: 'It's dogged does it.' In these four words he preached the lesson of self-help which he had learned so well in fructifying his own natural gifts. This from a letter written on a Sunday in August:—

What a lovely day it has been to-day. I went to a church where I had only been once before and heard a *Te Deum*. Such fine music, and so well sung and so devotional, that as it finished I said to myself, what more does one want? What a noble hymn it is—the tears were in my eyes more than once; so they were during the Creed too.

Again, in a letter to Sir Herbert Oakeley, written in the spring, he said:—'Spring strikes me every year with more force and more moral significance. So may it be always! I long to keep my freshness and my youth: to enjoy the beauties of Nature and Art more and more every year, never to get stiffened

against novelty or *blasé* with antiquity, but to keep a boy's heart to the end of life. And what I wish for myself I wish for you and for all my friends.' This was eminently characteristic of the man. Moreover, his kindness knew no bounds. Many a worker in music or literature will reverently treasure to their dying day the memory of his kindheartedness, his ungrudging sympathy, his practical help, no less than his breezy personality.

Mr. Graves modestly says that his 'Life' of Sir George Grove 'may serve to give some notion of the man, his work, and his character to those who never met him, as it can hardly fail, with all its shortcomings, to refresh and reanimate the affection of those who came within his sphere of usefulness.' The 'shortcomings' we have been unable to discover; suffice it to say that the book is fascinating to a degree, and we heartily commend it to our readers.

SIR ALEXANDER MACKENZIE ON HIS CANADIAN TOUR.

LETTER III.*

TO THE EDITOR OF THE MUSICAL TIMES.

S.S. IONIAN, May 16, 1903.

DEAR SIR,—The horns of the dilemma in which the conclusion of my last letter left me were the only instruments at my command on the evening of April 28, for the detention caused us to arrive ten hours behind time for the rehearsal at Winnipeg. But I was at work right early in the morning with Mr. Danz's Orchestra from Minneapolis (Concertmeister Herr Carl Riedelsberger), preparatory to an expressly-called choral rehearsal in the afternoon. Here it may be said that throughout the tour many of these choral rehearsals were held during the luncheon-hour, when the singers could the more readily absent themselves from business, and music was (indeed) the food of love. In the evening we gave the only work by a foreign composer during the entire Cycle, and little did I think that I should have conducted the first performance of a complete oratorio in the wild and woolly West, and that work 'Elijah'! Previously expressed desires to hear this masterpiece, with Mr. Watkin Mills (who is by no means unknown here), had induced the Director to include it in our scheme, and the great interest evoked in the performance amply justified his acquiescence. Upwards of 2,000 people attended the concert, at which a large choir by singing with intention and vigour gave evidence of the capital training of Mr. Rhys Thomas. To my own little band of solo vocalists was added Miss Jeannie Rankin, a former Royal College of Music student now resident in Montreal, who sang the contralto part with much acceptance.

Among the audience at the succeeding matinée (April 30) were 1,000 school children—a pleasant sight those happy faces, and our efforts seemed to meet their approbation. I can see at this moment a couple of urchins nudging each other in great glee whenever Miss Ethel Wood indulged in a flight into the upper register, and they became positively apoplectic with suppressed laughter at the skirl of the bagpipes in 'The Little Minister' Overture. Passing from gay to grave, let me record that Coleridge-Taylor's 'The Death of Minnehaha' was attentively listened to by 4,000 adults on the same night, while Lincoln Bennett's (not the hatter's)

* Sir Alexander Mackenzie's previous letters (Nos. 1 and 2) appeared in our issues of May and June, pp. 317 and 385.

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THE FIRST CYCLE OF MUSICAL FESTIVALS

(For the Key to the Portraits, see page 38.)

[July 1, 1903.]



FESTIVALS OF THE DOMINION OF CANADA.
(For the Portraits, see page 453.)

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'Eventide,' a melody for strings, provoked the encore it invariably secured whenever it was performed. The cantata received every justice from the chorus and made a profound effect upon the large audience. The incoming trains brought many visitors to this Winnipeg Festival; moreover on my still further westward journey I had occasion to note the keenness of the desire for music, and to hear of the well-intentioned efforts to raise choirs. I gathered also that as communication becomes more easy, combination between the smaller towns will certainly be effected for that purpose. After the concert the Lieut.-Governor, Sir Daniel MacMillan, gave his (postponed) reception and supper, at which we were made to forget that our train started for Brandon at 7 o'clock on the following morning.

Brandon, less than a full score years old, and aptly characterized as the 'Baby' of the Cycle, was reached by mid-day. After partaking of the Mayor's hospitality, I proceeded to meet a newly-formed choir which I was informed had hitherto never seen a baton in the air nor had sung with an orchestra. The conductor must have had much hard preliminary work, since a proportion of the singers had to be taught the time-signatures and elements of music! This 'rag-time' state of matters, although not applying to all the members, might well have discouraged the stoutest heart, but our Prairie Choir was much too keen about its work to fail, and, as it proved, came out of the ordeal with distinct credit to itself and Mr. Frank B. Fenwick, the resident musician.

The success of their maiden effort (on May-day) and the manifest eagerness to establish a musical organization caused me to address the singers as the audience were moving out, and I think that my words of encouragement and thanks were as sincerely felt as they were spoken. All the seats had been disposed of two hours after the sale of tickets had been started (three weeks before), and excursion trains to bring the good folk to Brandon had to be cancelled. Owing to the foresight of the residents in outlying districts, who had taken the precaution to send money-orders previous to the opening of the sale, many of the inhabitants were excluded from a concert in their own town. But it was impossible to meet the request to repeat the performance, as we had to leave for Vancouver on the same night. The attention of the audience throughout was remarkable; the proverbial pin might have been heard to drop while we played the before-mentioned "Eventide" (with its *ppp* ending), and I might have given it even a third time.

Our eager desire to see the wonderful panorama of the 'Rockies' was not gratified quite so soon as I expected, for on waking up next morning we found ourselves but thirty miles from Brandon, and likely to remain there, by reason of another wrecked freight-train in front. This became serious; the possibilities of making Vancouver in time to play on Monday evening (May 4) were fading rapidly, and gave rise to much discussion and calculation. It took from Friday night until Monday evening at 6 o'clock to reach our destination, and that was only accomplished by putting on a fearsome speed during the latter part of the journey. The return trip offered ample leisure to realize the nature of the track we had been whisked along—and be thankful. The surpassing grandeur of the scenery made me forget all but the problem of keeping faith with the Vancouverians, and after consultation my friend Harriss telegraphed to his trusty agents to have the orchestra ready for me in another hall at 6.30. There I rehearsed until the last moment; we then

proceeded to the Theatre, in time to face the audience at half-past eight. The chorus I had not met, but as the work in question happened to be my own 'Cotter's Saturday Night,' I faced a chance, which happily proved to be no risk at all, since I found one of the largest and best choirs in the Dominion ready and able to save the situation. Nevertheless, lost time had to be recovered, and by rehearsing assiduously during the following day we were enabled to present excellent choral performances of Harriss's Festival Mass and Parry's 'Ode on St. Cecilia's Day' in spite of all the alarms and excursions which had kept us so lively.

Between working-hours our company found time to avail itself of the Mayor's kind offer of a drive through Stanhope Park, with its huge trees, luxurious vegetation, and magnificent views of wood and water, which acted as a refreshing tonic. Nor did my 'brither Scots' of the St. Andrew's and Caledonian Society omit to complete the enjoyment of my visit to the Garden-City of the West by calling a merry gathering of the resident representatives of the Clans.

The picturesque town of New Westminster lies somewhat more than an hour's distance by tramcar from Vancouver, and we entered it on the forenoon of May 6 in the midst of a hailstorm of tropical violence. Here his Worship Mayor Keary did the honours right royally, his profuse hospitality being exhibited in divers ingenious manners, such as by a sail and an interesting visit to a log-sawing establishment on the Fraser river, open-handed entertainments at his house, and finally by the illumination of the long and broad main street by electricity in the evening. The business of the hour was however by no means neglected. 'St. Cecilia' and 'The Cotter' were duly rehearsed and performed before we sailed that night for the capital of British Columbia, not without regret. Be it here said that the three choirs which had undertaken the festival work in British Columbia were uniformly good and deserving of high praise. Their brisk and genial conductors, Messrs. Fred. Dyke and J. W. Smith (Vancouver), Mr. A. E. White (New Westminster), and Messrs. Herbert Taylor and E. H. Russell (Victoria), fully earned the appreciation I feel and the thanks I give.

The German proverb 'Alle guten Dinge sind Drei' appealed forcibly to me when I was informed that the steamer had started several hours after the appointed time, probably because it was a 'special,' and that our arrival in Victoria would be necessarily delayed. This third 'belatement' since leaving Ontario was a less serious one, as I had the whole afternoon before me for rehearsal, and it speaks volumes for the good humour of the choirs, who on each occasion waited for us patiently, suffering the altered arrangements without a grumble.

Hereby hangs a tale which shall be unfolded for the benefit of my colleagues who happily have no knowledge of the inner workings of an Orchestral Musicians' Union. Some weeks before I arrived the manager's advance agents (to be technical) approached the professional players in Vancouver offering them engagements. On seeing some of the music to be performed (their frankness one must admire) they honestly admitted that it was beyond their powers and experience, and that the offers could not be accepted. When however it was stated that other players would of necessity have to be brought, an indignation meeting was forthwith held at which the odd argument was advanced that nevertheless the members of the Union ought to be allowed to play the music as well as they could! Endeavours were then made to prevent other players to appear with me.

The individual members of such a Union enjoy no independence, but play according to a scale of wage, refusing, after the manner of their kind, to work with non-unionists. I was told that on the day before we appeared on the scene a final attempt was made to dissuade the orchestra engaged from other places from playing. Fortunately the voices of these sweet charmers were ineffectual, and the strenuous endeavours to stop our concerts dwindled down to a curt refusal to let me have the services of a man (or even the instrument itself, for a consideration) to play the side-drum, without which I could hardly give my Coronation March.

Now here was an undertaking fraught with every good intention to music and musicians, one which could only result in benefiting the profession in the future, jeopardized by the action of its own members. In all probability I was better served by the absence of these men, for I believe that the least capable among them were loudest in clamouring for the 'rights' of this precious Union. All this did not in the least upset my equilibrium or shorten my temper by an inch, the counterbalancing pleasures were too numerous. But had the choral forces been feeble or less well prepared the results might have been uncomfortable. As it was, the orchestra at my disposal, although exceedingly willing, had speedily to unlearn some of the worst habits of the 'lazy-faire' (as you, Mr. Editor, might observe) order, which conductors wot of to their sorrow, but at the morning performance at Victoria it earned a 'bis,' which did much to put it on its mettle at subsequent concerts.

The choral works performed in Victoria were Stanford's 'The Revenge,' Harriss's Festival Mass, Coleridge-Taylor's 'The Death of Minnehaha' and Parry's 'Ode on St. Cecilia's Day.' In all these varied works the alert choir distinguished itself by a remarkably good quality of tone, and proved quickly responsive to my beat. Many professional musicians of both sexes sang side by side with the amateur singers during the two days' Festival, none shirking attendance at the long rehearsals. My short stay—I would fain have prolonged it—was made doubly agreeable by much attentive kindness. The Lieut.-Governor, Sir Joly de Lotbinière, accompanied by many prominent residents of the city, officially attended our opening concert, entertaining us at luncheon on the following day in Government House. Nor did the Mayor and Mrs. McCandless omit to show their goodwill to the wandering minstrels during a delightful drive through the surrounding country and about the city before the last concert of the long series, which took place on the evening of May 9. With this concert (an extra one, at which Parry's and Taylor's cantatas were repeated) my pleasant duties came to an end, and after bidding farewell to many newly-found friends, like Maeldune and his fellows 'sadly we sailed away' in the small hours of the morning. On my way to the ship I took occasion to pay a brief visit to Mr. E. A. Russell's Male-choir, yclept 'Orion,' whose members regaled me with a few well-sung part-songs and a parting verse of 'Auld Lang Syne.' Sunday morning saw us once more at Vancouver, and in a few hours the cry of 'all aboard' notified that we were about to start on our week's journey to Montreal, cheered by the good wishes and shouts of my trusty singers of Vancouver and New Westminster.

The names of the artists* who shared these experiences with me have already appeared in these

jottings (for they are nothing more); but the list would be incomplete were I to forget the services of one, without whom no artistic family is complete and yet is too frequently ignored, namely, the accompanist. Ability, modesty and good humour are not invariably companions, but they meet in the person of my reliable friend Mr. Arthur Dorey (a Londoner resident in Ottawa and organist of the Cathedral there), whose loyal help will be remembered by us all.

After quitting the venerable city of Quebec (whose beauties were shown me by M. A. Lavigne, an amiable cicerone and one of our associate conductors) there was ample leisure on the homeward journey to ruminate. And a resumé of the conditions under which the thirty-six concerts were given, as well as their possible results, shall serve as conclusion to these traveller's notes. In spite of the difficulties and defects attendant upon an initial attempt to successfully carry out so extensive an undertaking, the fact remains that fairly large numbers of important choral and instrumental works by G. J. Bennett, Cliffe, Coleridge-Taylor, Corder, Cowen, Elgar, German, MacCunn, Parry, Stanford, Sullivan and Wallace (William) have been introduced to an entire continent.

Blades of grass have been made to grow where none grew before, inasmuch as fourteen choirs were called into existence. Professional orchestras have been heard in places for the first time (e.g., Winnipeg, Brandon, and Moncton), and a general impetus given to music from one end of the Dominion to the other. This in no way detracts from the acknowledged value of the efforts, past and present, made by my able and amiable professional friends who exert their influence in the interest of the Art in the capitals of the provinces of Nova Scotia, Quebec, and Ontario. They have already done much, and will accomplish more. But it needed a combined and far-reaching effort, such as this undoubtedly has been, to cover the vast territory and to similarly affect so many fresh fields and pastures new.

The egg was not made to stand on end without thought, careful preparation, risk and, above all, enthusiasm; and moreover it had been a-hatching for nearly two years before the experiment was tried. General interest had to be aroused, the influence and weight of the authorities gained, and I daresay the idea that the scheme might be but a mere financial speculation may also have had to be combated. This it could hardly be, as an enumeration of the many obstacles might well show, were it within my province to do so. Fresh choral bodies were formed, practice halls were rented months before, experienced musicians were engaged for the preparatory work, orchestras brought from different points, and a small army of faithful honorary secretaries enlisted. Furthermore, the building of platforms in theatres and halls where no accommodation for large bodies of performers existed, and the arrangements for supplies of music, were by no means trifling or minor considerations.

All this had been thought out and prepared when I arrived on the other side (at the end of March), and carried through without a hitch by an English musician, who took the entire responsibility upon himself, Charles A. E. Harriss to wit. Matters ran as smoothly as human ingenuity could foresee, and the general result has proved the ripeness of the moment for the combined effort which has been made under his auspices. When I left (and since then many similar communications have been forwarded) meetings were being called in order to make arrangements for a continuance of the work ament a future Festival. Meanwhile Mr. Harriss has publicly announced his intention of instituting a

* Miss Ethel Wood, Madame Blauvelt, Miss Millicent Brennan, Madame Louise Clary, Miss Lilian Carter and Miss Jeanie Rankin, Messrs. Ben Davies, Wilfrid Virgo, Watkin Mills, Reginald Davidson and Charles Fry. Mr. Frank Watkis shared the duties of accompanist with Mr. Arthur Dorey in British Columbia.

series of choral competitions, as we know them in England and Wales, so that other choirs may be raised in the quickly-spreading towns in the outlying districts and a healthy rivalry between those already existing be established.

The weak point of the whole scheme was created by the unfortunate necessity for employing more than one orchestra. Those I conducted had to be brought to the nearest possible points on account of the many long stretches of land to be traversed upon which there are no large towns, and the obviously huge expense thereby incurred. This crux overcome, less frequent and more leisurely rehearsals will be secured, the performances will gain in refinement, and the choirs made more confident. Much of the great strain upon all concerned would thus be relieved, and on another occasion I doubt not but that this will be done. There is better sport to be had in Canada than the killing of orchestras.

My professional colleagues realized the importance and value of the movement and proved most helpful on all occasions. The choirs were receptive and ready for any amount of work. The standard of public taste is certainly no lower than our own, indeed the strongest and best music received the most appreciation, and warm encouragement is freely given to any honest effort which is untainted by affectation. More than once the tempter—assuming for the nonce the shape of an interviewer—besought me to name the best Canadian choir within my ken; but I confess it was real inability to do so rather than the profound diplomacy with which I was credited that saved me from falling into his subtle snare. The varying numbers of the choirs, the amount of their experience and the general conditions of their surroundings differed too much to allow me to give an opinion of any real value. Had I however been able to do so, I frankly admit that I would have withheld any such statement. No good purpose would have been served by arousing discussion (or worse) when all were eager to do their utmost in the good cause.

I perceived little or no difference between Canadian and home choirs, except that, in the majority of cases, the latter have of course the advantage of a much longer and wider experience. But in respect of zealous enthusiasm, energy and the desire to learn, the choristers of the Dominion need take no 'back seats.' On that head at least I may permit myself to give an opinion as sincere as it is deserved.

Very faithfully yours,

A. C. MACKENZIE.

[We refer to the above letter on p. 453.—ED. M.T.]

PRESENTATION TO DR. MANNS.

Dr. August Manns was the recipient of a gratifying testimonial at the hands of the Handel Festival Choir at Exeter Hall, Strand, on the evening of the 15th ult. The presentation, made on behalf of the subscribers by Mr. J. N. Frye, superintendent of the basses, consisted of the full-dress robes of a Doctor of Music—including what Dr. Manns termed 'a coquettish college cap'—and a silver bowl weighing 80 ounces, richly chased, of the 16th century period, the body of which is mounted on a double foot roll. The bowl bears upon it the following inscription:—

Presented to
DR. AUGUST MANNS
as a token of admiration and esteem
by the members of
THE HANDEL FESTIVAL CHOIR,
15th June, 1903.

'For twenty years and for seven Festivals,' said Mr. Frye, 'you have been our conductor and chief,

and during that time you have endeared yourself to every one of us.' After Dr. Cowen, conductor of the great Choir, had referred to the splendid service rendered by Dr. Manns to the cause of English music, the gay-robed Doctor cordially thanked the donors for their warm-hearted reception of and kindness to him, which had gladdened his heart and convinced him that his efforts on behalf of music in this country have been appreciated. Great indeed was the enthusiasm which attended the presentation of this token of regard for their 'snow-clad' conductor.

In a characteristic letter we have just received from Dr. Manns apropos of the gift above referred to, the veteran conductor says: 'The artistic design of this very handsome "Bacchusiana" is puzzling me a little. What is the meaning of the two Lion-Heads, and the two large-winged and long-armed Angels? Does it perhaps mean to indicate that angels have protected me from the severity of musical criticism in Great Britain? I almost fancy it does, because the critics have always been kind and generous in their comments on my life-work.' There is no need to dispel this pleasant phantasy, as the critics, no less than the music-loving public, could not have been otherwise than appreciative of the splendid achievements of this grand old Manns of music.

ALFRED JAMES HIPKINS.

Born, June 17, 1826.

Died, June 3, 1903.

With much regret we place on record the death of Mr. A. J. Hipkins, F.S.A., which took place at his residence, 100, Warwick Gardens, Kensington, on the 3rd ult., within a fortnight of his attaining his seventy-seventh year. In THE MUSICAL TIMES of September, 1898, we gave a Biographical Sketch of him, with a special portrait photographed from one painted by his daughter, Miss Edith Hipkins, and exhibited at the Royal Academy in 1898. This biography, which had the advantage of being revised and approved by its subject, may stand as an authoritative account of his long and useful life, and one to which the reader may be referred for the details of his career. There is little to add thereto,—certainly nothing to withdraw—except that Mr. Hipkins retained his connection with the house of Broadwood up to the time of his death, and thereby completed a faithful, honourable, and unbroken period of service covering sixty-three years!

Mr. Hipkins was not only one of the little band of six enthusiasts in England to be the first to acknowledge the genius of Wagner, but he was a great admirer of Chopin, with whom he was fortunate enough to come into personal contact. 'Hipkins is not a bad sort of fellow,' said Mr. J. W. Davison, 'but he will like Chopin.' In this connection we venture to quote the following interesting Chopiniana from one of a number of similar letters from Mr. Hipkins to the present writer. In this, dated March 14, 1899, he says:—

'Very strong impressions remain on the memory; although fifty-one years have passed, or will have passed next month, I remember Chopin, his look, his manner, and his incomparable playing, as vividly as if my meeting him had been last year.

'He was ill, but only shewed it painfully in his weakened breathing power; he could not walk

upstairs; my father-in-law, Mr. Black, or my wife's uncle, Mr. Murray, carried him. He came to Broadwood's through the recommendation and courtesy of the Pleyel house in Paris; he brought one of the Pleyel pianos with him, but only used it once, at an evening at the Countess of Blessington's, Kensington Gore, directly after his arrival. He immediately took to the Broadwood pianos, and after that occasion used them exclusively in England and Scotland; until, in effect, his return to Paris in the November of that year. He was painstaking in the choice of the pianos he was to play upon anywhere, as he was in his dress, his hair, his gloves, his French; you cannot imagine a more perfect technique than he possessed! But he abhorred banging a piano; his forte was relative not absolute; it was based upon his exquisite pianos and pianissimos—always a waving line, *crescendo* and *diminuendo*. To play with great strength was "to play German," as he told Mrs. Goddard in Paris when she took Arabella Goddard, a child of 7 or 8, to play to him. Georges Sand nursed the child, and when they left the house, as Madame Goddard told me lately, Chopin's last words were "never let the child play loud"—in French of course; he did not speak English.

'Here, in '48, his compositions were almost unknown. Every time I heard him play the pieces were strange to me, and I had to rush across Regent Street to his English publisher, Wessel, to discover what I had been hearing. Fancy the interest of this to me, a young man who, for the first time in his life, came in contact with genius! I was to have gone to Scotland with him, but it fell through. To return to pianos, he especially liked Broadwood's Boudoir Cottages of that date—two-stringed but very sweet instruments—and found pleasure in playing on them. To show how different he was from the modern virtuoso, Mrs. Lyschinski told me, when he stayed with her in Edinburgh, he would of an evening retire into an adjoining room where the old Broadwood square piano of her childhood stood, and play upon it with evident pleasure.'

No man had a greater knowledge of the pianoforte and kindred keyboard instruments than Mr. Hipkins. Equally profound was his insight into matters relating to pitch, tuning, &c. His writings on these subjects rank amongst the most valuable contributions to musical literature; his output in this respect is really quite remarkable. For instance, he wrote no fewer than 134 articles for 'Grove's Dictionary of Music and Musicians,' including the masterly treatise on the pianoforte, and he contributed the article on the household instrument to the ninth edition of the 'Encyclopædia Britannica.' The formation of the valuable loan collection at the Inventions and Music Exhibition of 1885—undertaken by him at the request of the King (then Prince of Wales)—resulted in the sumptuous volume by him, with illustrations by Mr. William Gibb, entitled 'Musical Instruments, historic, rare and unique.' His capital Primer (in the Novello series)—'A description and history of the pianoforte and of the older keyboard stringed instruments'—is full of information, lucidly and pleasantly set forth. It would be difficult to compile a list of the various detached writings from his prolific pen. That indefatigable collector, and a very old friend of the deceased's, Mr. T. W. Taphouse, has kindly lent us his 'Hipkins' bundle of articles, pamphlets, &c., which, though it does not pretend to be complete, shows the extent of Mr. Hipkins's valuable labours

in a section of the art he had made completely his own, and in which he has long been regarded as the authority both at home and abroad. Moreover, he was one of the best performers on the harpsichord and similar pre-pianoforte instruments; his refined interpretations thereupon always gave intense pleasure to his hearers by reason of their artistic excellence and old-world charm.

Genial, modest, and absolutely free from the taint of self-advertisement, his nature the very essence of kindness and goodwill, Mr. Hipkins was indeed of the salt of the earth. Nothing gave him greater pleasure than freely to give information from the vast and reliable stores of his knowledge in his particular subjects. Some knotty point on the pianoforte, or on pitch—raised perhaps by one of our correspondents—had only to be submitted to him and the desired information was at once forthcoming, if by post, over the cordial 'Ever yours sincerely,' alas! never more to be written in that neat hand, or to be received by those who prized his friendship.

The last paragraph of our Biographical Sketch above referred to reads thus:—

In regard to the genial personality of the living original of this portrait, much might be said. The friendly grip of the hand, the kindly light in the eye, and the benevolent expression of the countenance are true indexes of the warm heart that beats within the breast of Alfred James Hipkins.

With the substitution of the past for the present tense, the foregoing words must now be doubly underlined. The memory of the just is blessed!

E.

'SOMEWHERE FARTHER NORTH.'

ECHOES OF THE MORECAMBE FESTIVAL.

Dr. Elgar has sent to Canon Gorton, chairman of the Morecambe Musical Festival, an appreciative letter on that excellent organization at which he (Dr. Elgar) officiated as an adjudicator at this year's meeting. He writes:—

DEAR CANON GORTON,—I should like to thank you and the Committee for the very pleasant time I spent at the Morecambe Festival.

I was delighted, and will add surprised, at the general excellence of the choral and orchestral work; the singing of the children especially was a revelation.

In all the advanced classes there was displayed a quite uncommon appreciation of the poetical possibilities of the music, and the words were pronounced and (apparently) understood by the singers in a refreshingly sane way. Soon—a good day for art when it arrives—we shall all know the difference between sentiment and romance, and between what is theatrical and what is dramatic; these distinctions are unknown to many critics and to more performers—all of whom might have listened to a considerable portion of the Morecambe Festival with advantage.

I cannot well express what I feel as to the immense influence your Festival must exert in spreading the love of music: it is rather a shock to find Brahms's part-songs appreciated and among the daily fare of a district apparently unknown to the sleepy London Press: people who talk of the spread of music in England and the increasing love of it rarely seem to know where the growth of the art is really strong and properly fostered. Some day the Press will awake to the fact, already known abroad and to some few of us in England, that the living centre of music in Great Britain is not London, but somewhere farther North.

In conclusion I will say it was a unique pleasure to hear so much that was truly admirable, and I look forward to the next Morecambe Festival with keen

pleasure; I think it amply worth a long journey to be a listener, and as the enthusiasm is somewhat unusual to the eyes of a chorally-starved southerner, may I say a spectator also?

I offer you a personal congratulation on the great organization you have called into being, and trust you may be long able to direct and advise your coadjutors.

Believe me,

Craig Lea, Malvern,
May 26, 1903.

Yours sincerely,
EDWARD ELGAR.

What will the musical critics of 'the sleepy London Press' say to this?

Dr. McNaught's Morecambe experiences coincide with those expressed above. But we may let him speak for himself in some extracts from his exhaustive communication to the Chairman of the Festival:—

By the favour of your Committee I have been permitted to enjoy the privilege of assisting at the Morecambe Festival on seven occasions. This long and to me valuable experience has enabled me to note the educative results of the scheme and its remarkable development from humble beginnings.

The Festival has now become the leading event of its kind not only in the North-West of England, but in the Kingdom. A great force directed to the advancement of executive skill and the improvement of taste has been discovered and given vent. The scheme has become a popular School in Music on a large scale. Each year has provided conductors and executants with incisive lessons the effects of which have been apparent in the following year. New ideals and higher standards of execution have been set up and assimilated, and fresh ways and means have been evolved. Technique has been more and more studied and employed as a means of interpretation and expression, and less as an end in itself.

It is a striking fact that Festivals of this type afford scope for the development of many varied talents. The man unable to perform on an instrument, or to sing or to compose, who in fact is nothing if not a conductor, comes forward and triumphs because he has music in his soul, and can play skillfully upon that responsive and plastic instrument—the choir. It is this potentiality of competition schemes that constitutes one of the chief justifications of the competitive element which is sometimes so airily disparaged. At the great Musical Festivals at Birmingham, Sheffield, Leeds, &c., where important art works are performed, the ordinary amateur can at most be only an item in the chorus. At Competition Festivals he may be a centre of activity and a missionary.

No other part of the Morecambe scheme has shown more rapid and satisfactory progress than the junior sections. The Children's Day has become the most delightful and joyous of the whole series. Years ago children's singing was indifferent, but now, owing to the stimulus and instruction afforded and the skill and enthusiasm of teachers, the standard has become remarkably high.

Mr. Frederic Corder, 'and a good judge too,' writes in the same strain:—

My fellow judges have left me nothing to say concerning either the practical management or the artistic results of your Festival, but I desire to thank your committee for the novel and admirable experience they have afforded me. Much as I thought I knew of the ways of my countrymen in music, it is no exaggeration to say that the Morecambe Festival came as a startling revelation to me. Here was no craze or fashion of the moment, no sheep-like following of a beaten track such as we find in those parts of England where life is less strenuous and difficult. The unaffected earnestness, the honest enthusiasm

displayed on this occasion, were something so new, so unexpected, that I could hardly believe myself among my fellow countrymen.

I hope and trust that, with such material and such earnestness at hand, music itself may thrive and advance in the North of England, that a comprehension of good music and a thirst for it may possess the hearts of all those eager thousands, the sight of whom has impressed me so deeply, and finally that gatherings like the Morecambe Festival may spread to the duller parts of England and help to develop the latent sense of beauty in sound which slumbers in our breasts.

Such a collocation of opinion is very striking and deserves all the publicity we can give to it. From personal experience we can thoroughly endorse all that these three able musicians have said about Morecambe and the influence it exerts far and wide. We shall continue to take a special interest in this and similar movements which, however, appear to be strangely neglected by the London and musical Press. The scheme of Mr. Henry J. Wood for showing Londoners 'how to do it' in the matter of choral excellence deserves full encouragement; but it must not be forgotten that the same high standard he seeks to set up has been raised and attained for several years 'somewhere farther North' with unflagging energy and splendid results. May it continue to flourish abundantly, root and branch!

PROFESSOR NIECKS AT THE MUSICAL ASSOCIATION.

In a paper entitled 'The two Keys to the Theory and Practice of Harmony,' read to the Musical Association on the 9th ult., Professor Niecks pointed out the artificiality of systems based on roots and derivation from the harmonic series, and advocated a system based on the tendencies of tones. The real principles on which he founds his system are the Law of Dissonance, a physical law, and the Law of Tonality, a psychical law; and it is these two laws which he calls the keys to the theory and practice of harmony. The law of dissonance—the primordial, elementary, lower law—may be formulated thus: Every dissonance must be followed by a neighbouring consonance. The law of tonality—the later, gradually developed, higher law—does not supersede the ever-valid law of dissonance, but superimposes itself on it. In other words, the law of tonality puts an impress of its own on the various manifestations of the law of dissonance, giving new and distinct meanings to them. The lecturer defined tonality as 'the relation of the notes of the scale to each other. Such as it exists in our essentially harmonic music, it may, however, be better defined as: The prominence of the tonic note and the tonic chord over the other notes and chords. We may also say: Tonality consists in the difference of character possessed by the different tones of the scale—consists in their different degrees of restfulness or restlessness, and their consequent tendencies.'

The first, the third, and the fifth degree, the notes of the tonic triad, are the elements of rest of the diatonic scales, which may be also called the positive elements. The other degrees—the second, fourth, sixth, and seventh—are the elements of unrest, or movement, which may also be called the negative elements. Thus, for instance, in C major the negative elements—*b, d, f, a*—are opposed to the positive elements—*c, e, g*. The measure of restfulness of the three positive elements, however, is not the same; nor is the measure of movement of the four negative

elements. Perfect rest is to be found only in the tonic; and the greatest unrest is to be found where a note at the distance of a semitone leads up or down to a note of rest.

The chromatic scale is not a third mode added to the major and minor modes, but simply a melodic development of the diatonic scales. In introducing chromatic notes into the diatonic modes we introduce new notes of unrest, new notes of movement. The nature of chromatic notes cannot be better described than by calling them artificial leading notes to the next degree upward or downward.

In harmony two or more scale notes are simultaneously combined. Chords may be compounded of notes of different measures of rest, or of notes of movement, or of a mixture of notes of rest and of movement. Harmony understood thus, in the sense of simultaneous combination of melody notes with various tonal tendencies, furnishes us with explanations of most harmonic phenomena. The root and derivation theories are a hindrance rather than a help to the right understanding of the problems in question, and create imaginary difficulties instead of removing actual ones. In fact, we cannot see clear in the matter until we have divested ourselves of the notion that chords are entities given us ready-made by nature. Nature has given us nothing of the kind. It may be convenient to speak of triads, of chords of the seventh, and perhaps also chords of the ninth,—whether it be convenient to speak of chords of the eleventh and thirteenth is another question—but it is necessary that we should understand that triads, chords of the seventh, &c., are not matter-born but mind-born entities. In short, chords are neither more nor less than simultaneous combinations of notes of a scale, notes of various characters and tendencies, which combined produce harmonies of different characters and tendencies. The greater the number and strenuousness of the negative elements of the scale in a chord, the greater is the measure of its unrest and movement. The measure of rest, on the other hand, depends on the position of the positive elements.

What has especially to be noted is this: Outside tonality—that is, as individuals standing by themselves—all consonant chords are chords of rest, and only dissonant chords are chords of movement, whereas within tonality only a single consonant chord—the tonic triad—is a chord of rest, and has self-sufficiency.

Professor Niecks dealt at considerable length with chromatic chords, and in doing so met the objections of the anti-alterationists. He defined a chromatic chord as a diatonic chord, one or more notes of which has been chromatically altered; and a chromatic note as a modified diatonic degree. As a parallel case of degree modification or alteration he pointed to the sixth and seventh degree in minor. The lecturer strongly animadverted on systems which limit the number of chromatic chords in a key. He maintained that they are nearly a century behind our time; that in accordance with the present-day practice every diatonic chord can be chromatically altered in several ways.

These are some of the fundamental ideas which Professor Niecks developed and illustrated. For the developments and illustrations the curious must be referred to the Proceedings of the Musical Association, which in due course will make their appearance in print.

Dr. McNaught, who occupied the chair, Dr. Charles Maclean, Mr. Joseph Goddard, Mr. Otto Goldschmidt, and Mr. J. S. Shedlock took part in the discussion following the reading of the Professor's thoughtful paper.

Church and Organ Music.

FURTHER NOTES ON ANGLICAN POINTED PSALTERS.

A correspondent has kindly sent us a copy of a letter written to him, 'about 1880,' by the late Rev. J. R. Lunn. In this communication Mr. Lunn calls attention to two Anglican pointed Psalters issued previous to that of Janes (of Ely), published in 1843, and which in Grove's Dictionary and elsewhere is stated to be the first of its kind. But three years earlier the late James Stimpson—well known as the organist of the Town Hall, Birmingham—had issued a Psalter bearing the following title:—

Services of the Church; | being those portions of the | Book of Common Prayer, | which are appointed to be chanted. | Arranged for the use of Congregations and choirs | by | JAMES STIMPSON, | organist of St. Andrew's, Newcastle-upon-Tyne | . . . 1840.

As the Dedication to the Dean and Chapter of Durham is dated 'January, 1840,' Stimpson was only nineteen years of age. The Psalter, though not so called, is without music, except a specimen chant. If the British Museum copy is complete—and it contains a long list of subscribers—the book is without any 'explanations.' A specimen of the pointing may be given, Psalm xxi. 6:—

For thou shalt give him ever- | -lasting · fe- | -licity :
and make him glad | with · the | joy of · thy | countenance.

In the same year (1840) there appeared a curious specimen of a Pointed Psalter, entitled:—

The Church Service, | arranged | for chanting : | comprising | The whole Book of Psalms, | and the Te Deum On a plan so simple that the congregation may join the choir without the least difficulty. | By Dr. FARMAN. | London : 1840.

As in the Stimpson book, no pointing directions are given; but a page is devoted to 'directions for pronunciation,' from which we venture to quote a few choice specimens:—

i—ma—gin—a—tion	e—mad—jin—a—shun
ma—lic—ious	ma—lish—us
in—iq—ui—ty	in—ik—kwe—te
read—y	red—de
perpet—ual	perpet—tshual
wom—an	wum—un

The method of pointing adopted by Dr. Farman may be termed the 'wavy' system, judged from a typographical standpoint. Here are two specimens, from Psalms 27 and 29 respectively:—

For in the time of trouble he shall hide me in
his tabernacle.

Yea in the secret place of his dwelling shall he hide
me and set me up upon a rock of stone.

Bring unto the Lord O ye mighty bring young rams
. . . . un—to the Lord.

Ascribe unto the Lord wor—ship a=nd
strength.

It is a moot point whether this system of pointing is 'on a plan so simple that the congregation may join the choir without the least difficulty.' By-the-way, this reads as if the choir could be easily recruited from the congregation!

This was not the first attempt at pointing on the part of Dr. Farman, whoever that gentleman may have been. In 1837 he issued a little book entitled:—

Small selection of prayers . . . to which are added parts of the church service as chanted, with five original chants and an evening hymn. By
WILLIAM FARMAN.

The pointing therein adopted (the Canticles only) may be termed the 'bracket' system, also speaking typographically. Two examples may be given; they show that the brackets were used either above or below certain words or syllables:—

Fo — r mine eyes

Have seen thy sa — l — vation.

He remembering his mercy hath holpen his
servant Is — rael.

Typographical varieties form a no inconsiderable contribution to the history of pointing the Psalter. The more elaborate they are the less they seem to promote a natural and poetic rendering of these matchless productions.

The letter from Mr. Lunn already referred to contains the following extract as furnishing proof of the resourcefulness of choir boys. He says:—

When I was an undergraduate (1849, &c.) in St. John's [Cambridge], the boys sang from ordinary prayer-books; these were the same boys as at Trinity. (The 'men' served Trinity, King's, and St. John's, but King's had boys of its own.) I distinctly remember one Christmas-day morning when we had the boys only at St. John's. In Psalm xlv. 13, they began to make their inflection too soon—at the word 'make'; but some of them at least rose to the occasion, and boldly changed 'supplication' into 'prayer,' and so got out of the difficulty.

Previous contributions towards the history of Anglican pointing will be found in the Church and Organ Music sections of THE MUSICAL TIMES for March, April, and June of the present year.

GLASGOW CATHEDRAL ORGAN AND ITS ORGANIST.

The magnificent organ in Glasgow Cathedral, after undergoing extensive alterations and additions, was re-opened on May 30. It may be of interest to recall the fact that the first recorded use of instrumental music in the Cathedral dates back as far as 1460, when the organ then in use consisted of fifteen pipes sounded by striking the four-inch keys with the clenched fist! At the time of the Reformation the Cathedral organ shared at the destructive hands of the Reformers the fate of the stained glass, the carved oak, and the sculptured stones. We next hear of an organ being erected in the Cathedral in 1804 by a society formed for the study of sacred music, and it is interesting to note that at a concert given, possibly by this society, some years later to commemorate the death of Sir John Moore some of Handel's choruses were heard in Glasgow for the first time. When this society was disbanded the organ was removed to St. Andrew's Episcopal Church, where it now stands.

The present fine instrument, the gift of the family of the late incumbent of the Cathedral, Dr. Burns, was erected by Father Willis in 1879, and for the alterations and additions just completed the Cathedral authorities are indebted to the late Mr. James Dick who, shortly before his death, generously gifted the sum of £2,500 for this purpose. The action of the organ has been wholly renewed, a solo organ of nine stops added, and the hydraulic engines for supplying the wind power have been superseded by three electric motors of four-horse power each. The swell organ, formerly behind the great organ, has been transferred to the side where it can be used with much better effect. The new solo organ contains some very fine stops, notably the Cor Anglais, the Corno di Bassetto, and the



GLASGOW CATHEDRAL.

The earth is the Lord's.

HARVEST ANTHEM.

Psalm xxiv. 1; cxlv. 10, 15, 16.

Words of Pastorate by J. G. JOHNSTON.

Composed by ALFRED HOLLINS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Con spirito. $\text{♩} = 92.$

Gt. to Principal with Full Sw. coup.

f *ff*

Ped.

The piano introduction is in D major, 2/4 time. It begins with a half note D in the right hand and a half note D in the left hand. The melody in the right hand is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The left hand accompaniment consists of a steady eighth-note pattern: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.

SOPRANO.

ALTO.

TENOR.

BASS.

The earth is the Lord's, and the ful - ness there - of, the

The earth is the Lord's, and the ful - ness there - of, the

The earth is the Lord's, and the ful - ness there - of, the

The earth is the Lord's, and the ful - ness there - of, the

The vocal staves are in D major, 2/4 time. The melody for all parts is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The Soprano part starts with a half note D4. The Alto, Tenor, and Bass parts start with a half note D4. The piano accompaniment is the same as in the introduction.

world, the world, and they that dwell there - in, the earth is the Lord's, and the

world, the world, and they that dwell there - in, the earth is the Lord's, and the

world, the world, and they that dwell there - in, the earth is the Lord's, and the

world, the world, and they that dwell there - in, the earth is the Lord's, and the

The vocal staves continue with the same melody. The piano accompaniment continues with the same eighth-note pattern.

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ful - ness there - of, the world, and they . . that dwell there - in, the

world, and they . . that dwell there - in. The eyes of all wait up - on . .

mf Gt. Diaps.
Sw. 8 & 4 ft. with Oboe.

and Thou giv - est them their meat in due sea - - son. Thou

Thee, O Lord,

and Thou giv - est them their meat in due sea - - son. Thou

Thee, O Lord,

cres. *p*

o - pen-est Thine hand, Thou o - pen-est Thine hand, and sat - is -

and sat - is -

o - pen-est Thine hand, Thou o - pen-est Thine hand, and sat - is -

and sat - is -

dim.

- fi - est the de - sire of ev - 'ry liv - ing thing.

dim.

- fi - est the de - sire of ev - 'ry liv - ing thing.

dim.

- fi - est the de - sire of ev - 'ry liv - ing thing.

dim.

- fi - est the de - sire of ev - 'ry liv - ing thing.

Tempo lmo. $\text{♩} = 92$

Gt. to Princ. Sw. Full.

mf

The earth is the Lord's, and the ful - ness there - of, the

The earth is the Lord's, and the ful - ness there - of, the

The earth is the Lord's, and the ful - ness there - of, the

The earth is the Lord's, and the ful - ness there - of, the

earth is the Lord's, the earth is the Lord's, the earth is the Lord's, and the
 earth is the Lord's, the earth is the Lord's, the earth is the Lord's, and the
 earth the Lord's, the earth is the Lord's, the earth is the Lord's, and the
 earth, the earth is the Lord's, the earth is the Lord's, is the Lord's, and the

poco rit.

ful - ness there-of, the earth is the Lord's.
 ful - ness there-of, the earth is the Lord's.
 ful - ness there-of, the earth is the Lord's, the earth is the Lord's.
 ful - ness there-of, the earth is the Lord's, is the Lord's.

a tempo. *ff rit.*

a tempo. *ff rit.*

a tempo. *ff rit.*

Su. 8 ft. with Oboe.

Su. *Gt. soft 8 ft.* *rit.*

senza Ped. *Ped. soft 16 ft. with Su. coup.*

SOPRANOS ONLY.

Pastorale. Andante quasi allegretto.

God has promised, God has giv - en Gold - en sun - shine, sil - ver rain, From His trea - sur -

Pastorale. Andante quasi allegretto. ♩ = 52.

Gt. *Ped.* *cres.* *Sur.*

- ies in Hea - ven, For His wait - ing chil - dren's gain. On the fields His gifts des - cend - ing,

dim. *mp* *mp*

Gen - tly touch'd the hid - den grain; So a gold - en in - crease end - ing, In the har - vest

cres. *cres.*

Boun - teous Giv - er, bless His Name, Joy - ful - ly your

rit. *a tempo.* *p* *pp*

Boun - teous, Boun - - - teous Giv - - -

rit. *a tempo.* *p* *pp*

of . . . the plain. . . Boun - teous Giv - er, bless His Name, Joy - ful -

Boun - - - teous Giv - - -

rit. *a tempo.* *p*

mf cres.

thanks proclaim, Boun - teous Giv - er, bless His Name, Joy - ful - ly your thanks, .. your

mf cres.

- er, Boun - teous Giv - er, bless His Name, bless His

mf cres.

- ly, your thanks proclaim, Bounteous Giv - er, bless His Name, Joy - ful - ly . . . your

mf cres. *f*

- er, Boun - teous Giv - er, bless His Name, bless His

mf cres. *f*

dim. *p*

thanks pro - claim, bless, bless . . His Name!

dim. *p*

Name, His Name, Bounteous Giv - er, bless His Name, . . His Name!

dim. *p*

thanks . . pro - claim, bless . . His Name, . . His Name!

dim. *p*

Name, His Name, bless . . His Name, . . His Name!

dim. *p*

Con spirito. $\text{♩} = 92.$

Gt. increase Str. *mf.* *f*

Gt. to Ped.

(G)

The earth is the Lord's, and the ful - ness there - of, the world, the world, and they that

The earth is the Lord's, and the ful - ness there - of, the world, the world, and they that

The earth is the Lord's, and the ful - ness there - of, the world, the world, and they that

The earth is the Lord's, and the ful - ness there - of, the world, the world, and they that

cres.
dwell there - in. All Thy works shall praise Thee, O Lord, all Thy

cres.
dwell there - in. All Thy works shall praise Thee, O Lord,

cres.
dwell there - in. All Thy works shall praise Thee, O Lord, all Thy

cres.
dwell there - in. All Thy works shall praise Thee, O Lord,

ff.
works shall praise Thee, O Lord, . . all Thy works shall praise Thee, O

ff.
all Thy works shall praise Thee, O

ff.
works shall praise Thee, O Lord, . . all Thy works shall praise Thee, O

ff.
all Thy works shall praise Thee, O

dim.

Lord, and Thy saints, Thy saints shall bless Thee. The earth is the Lord's, and the

dim.

Lord, and Thy saints, Thy saints shall bless Thee. The earth is the Lord's, and the

dim.

Lord, and Thy saints, Thy saints shall bless Thee. The earth is the Lord's, and the

dim.

Lord, and Thy saints, Thy saints shall bless Thee. All Thy works shall

dim.

ful - ness there - of. All Thy works shall praise Thee, O Lord. Praise ye the

cres. rit. *ff* *Maestoso rit. al fine.*

ful - ness there - of. All Thy works shall praise Thee, O Lord. Praise ye the

cres. rit. *ff* *rit. al fine.*

ful - ness there - of. All Thy works shall praise Thee, O Lord. Praise ye the

cres. rit. *ff* *rit. al fine.*

praise Thee, O Lord. All Thy works shall praise Thee, O Lord. Praise ye the

cres. rit. *ff* *rit. al fine.*

Maestoso.

Lord, . . . praise ye the Lord. . . A - - men. . .

fff

Lord, . . . praise ye the Lord. . . A - - men. . .

fff

Lord, . . . praise ye the Lord. . . A - - men. . .

fff

Lord, . . . praise ye the Lord. . . A - - men. . .

fff

CHURCH AND ORGAN MUSIC.—(Continued from p. 464).

AN INTERESTING CHANT-BOOK.

The Anglican Chant is such a well-worn form that its potentialities might almost be regarded as nil. But a chant publication recently issued by Messrs. Novello gives proof to the contrary. It is entitled—

THE MALE-VOICE CHANT-BOOK.

A collection of three-part (A T.B.) chants adapted to the Book of Psalms.

No compiler's name appears on the title-page, but as the preface is signed 'H. W. H., Bristol Cathedral, December, 1902,' there is no difficulty in discovering to whom the credit of the book is due, and worthily due—namely, Mr. Hubert W. Hunt, organist of Bristol Cathedral.

The book contains no fewer than 223 different

chants contributed by thirty-nine composers, all of whom are in the flesh—a circumstance surely unique. Only thirteen chants occur twice—in three instances for specific reasons—therefore the charm of variety, to which the thirty 'additional chants' at the end of the book lend their aid, is secured. It is of course difficult to cogitate original chant melodies, as simple stepwise progressions seem to have been monopolized by the old composers, therefore it would be hypercritical to comment on the frequent melodic skips which seem to characterize many of the chants in this book, which may tend to a certain restlessness in chanting. But the difficulties imposed by compass of voice and harmonic limitations have certainly been overcome in not a few instances—the following specimen by Dr. G. F. Huntley (No. 5 in the book) is a case in point:—



The above chant, by-the-way, is an excellent example of completeness, as each chord consists of three different notes; in other words, there are no doublings of parts.

In a letter received from Mr. Hunt—who was formerly assistant to Sir Walter Parratt, at Windsor—he writes in reference to this book:—

The idea of three-part chants for men's voices was first put into my head by Sir Walter Parratt as far back as 1884, when I wrote half-a-dozen in this way, three of which (96, 97 and 117) are in the present book. The urgent necessity for such a collection came upon me when I commenced my duties here [Bristol Cathedral] and found six men (three on each side) singing four-part chants! In less than a month I had revised the MS. collection, so that no four-part chants remained. Then, not being satisfied with the result of that arrangement, the present collection began to take shape and to form a solution of the difficulty.

There can be no doubt that this chant-book for adult male voices will supply a long-felt want, and we accord it a hearty welcome into the realm of English church music.

A VILLAGE ACHIEVEMENT.

Canford, a little Dorsetshire village near the town of Wimborne, is evidently above the average of rural attainment in the matter of church music. At a festival service held in the Parish Church on Ascension Day the music included a tenor solo from the 'Messiah'; T. A. Walmisley's anthem 'From all that dwell below the skies'; the alto and bass duet from Weldon's 'In Thee, O Lord, have I put my trust'; 'Let the bright seraphim'—sung by four Canford chorists—and 'Let their celestial concerts all unite' ('Samson'). The 'augmented choir' consisted of the village Madrigal Society (this sounds well) and the church choir, who sang the service music under the direction of Mr. A. H. R. Robinson, organist of the church and organist to Lord Wimborne. It is pleasing to learn that 'the congregation and collection were highly satisfactory'; but people and money can be more easily gathered together, even in country districts, than village singers who creditably interpret such music as that mentioned above. We may therefore regard the efforts of these good Canfordites as exceedingly satisfactory, and as being worthy of any publicity and commendation which this column can give.

LONDON GREGORIAN CHORAL ASSOCIATION.

The Association held its thirty-third annual festival on the 4th ult. at St. Paul's Cathedral, where an enormous congregation was assembled. The choir numbered 700 voices. The words of the first processional hymn, written by the late Rev. S. Childs Clarke in Sapphic Metre, were successfully set to music by Dr. Charles W. Pearce, while the Canticles were set by Dr. Warwick Jordan to the Tonus Peregrinus and Third Tone respectively. The anthem, a new composition by Mr. Arthur Henry Brown, 'From the rising of the sun,' was extremely well sung under the composer's baton.

As on former occasions the whole of the choral arrangements were under the able direction of Dr. Warwick Jordan, who presided at the organ. The voluntaries included the Fantasia in D minor of Mr. E. Silas and a Prelude in E minor by the presiding organist.

NONCONFORMIST CHOIR UNION.

This organization held its fifteenth festival at the Crystal Palace on the 13th ult. The outstanding event of the day was a concert given on the Handel orchestra in which 4,000 singers took part, under the experienced conductorship of Mr. E. Minshall. The band of the Union (about ninety performers) accompanied the serried ranks of chorists, and under the careful conductorship of Mr. T. R. Croger, the indefatigable secretary of the Union, played some orchestral selections. Mr. Fountain Meen rendered efficient aid at the organ. The attractions of the Festival included an organ recital given by Mr. J. P. Attwater; a choir competition (Mr. Josiah Booth adjudicator); and the performance of a new harvest cantata, 'Praise the Name of the Lord your God,' conducted by the composer, Mr. J. Allanson Benson.

The thirty-ninth annual Festival of the Deanery of Deddington Association of Church Choirs (one of the oldest Associations of the kind in the country) took place on the 9th ult., at the Parish Church, Bloxam, Oxfordshire. The service included Magnificat and Nunc dimittis (Dykes in F), and, for the anthem, 'Then shall your light,' from Mendelssohn's 'Elijah.' These compositions, orchestrally accompanied, with the hymns, chants, &c., were well rendered by the United Choirs under the efficient conductorship of Mr. C. E. Rowley, organist of St. Mary's Church, Adderbury, and choirmaster of the Association, while Mr. W. L. Luttman, organist of Banbury Parish Church, rendered good service at the organ.

The thirteenth Triennial Festival of the Winchester Diocesan Choral Association was held in the Cathedral on the 17th and 18th ult. with much success. The setting of the Te Deum was Garrett in F, and the anthems were 'O Lord, my God' (Wesley) and 'I was glad' (Elvey). All these, with the chants, processional hymns, &c., were effectively rendered under the alert conductorship of Mr. William Prendergast, the successor of Dr. Arnold in the organistship of Winchester Cathedral. The Rev. Precentor Slater skilfully accompanied the services, and Mr. E. Gilbert, assistant-organist of the Cathedral, played with much acceptance some organ voluntaries.

The Chelmsford Association of Church Choirs held its thirty-seventh annual Festival in the Parish Church on the 9th ult., when about 300 singers took part in the services. The anthem was Mr. Myles Foster's 'Be glad and rejoice' which was very impressively sung. The whole service (including Gadsby's Magnificat and Nunc dimittis in C) was excellently rendered, the choir singing with good tone and refinement. Mr. F. R. Frye (the experienced choirmaster to the Association) conducted and Mr. W. A. Hall presided at the organ.

The death took place on the 3rd ult., at 4, South Street, Thurloe Square, of Mr. William Pitts, aged 74, for fifty years organist of Brompton Oratory. Mr. Pitts was the composer of the fine hymn-tune named 'Princethorpe' in 'Church Hymns' and other collections. It has the true martial ring without the vulgarity which too often attends such strains.

ORGAN RECITALS.

Dr. G. J. Bennett, Lincoln Cathedral. — Berceuse, Saint-Saëns.

Dr. A. L. Peace, East United Free Church, Aberdeen (Opening of new organ built by Lewis and Co.). — Sonata da Camera, A. L. Peace.

Mr. H. L. Balfour, Holy Trinity, Sloane Street. — Fantasia in E minor, Silas.

Mr. W. Wolstenholme, All Saints', Norfolk Square. — Recital of his own compositions.

Mr. Felix Morley, Pembroke College Chapel, Cambridge (Organ recently reconstructed and enlarged by Messrs. Norman and Beard). — Allegro and Andante from Sonata 1 (Op. 175), F. Lachner.

Mr. Cyril B. Rootham, St. John's College Chapel, Cambridge. — Fantasia in F minor, Mozart.

Mr. J. E. P. Aldous, Church of Ascension, Hamilton, Ontario. — 'Rule, Britannia,' Guilman.

Mr. Henry W. Weston, Holy Trinity, Wandsworth. — Overture in G, Dr. Greene.

Mr. John W. Ivimey, St. Paul's, Onslow Square. — Sonata in F minor, Rheinberger.

Mr. J. Pullett, Primitive Methodist Church, Gainsborough. — Andantino and Finale, Wolstenholme.

Mr. R. W. Strickland, College Street Chapel, Northampton. — Variations on the hymn-tune 'St. Luke,' E. H. Thorne.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth. — Grand Solemn March in E flat, Smart, and Overture in F, William Faulkes.

Mr. Charles M. Cowe, Church of St. Paul, Dundee. — Variations on the chorale 'Christ, der du bist der helle Tag,' Bach.

Mr. Louis H. Torr, Church of the Ascension, Southampton. — Sonate Pascale, Lemmens.

Mr. Fred. Gostelow, Parish Church, Luton. — Overture in E flat, Faulkes.

Mr. Howard Moss, Parish Church, Gravesend. — Introduction and Allegro, F. E. Bache.

Mr. R. H. Turner, Parish Church, Portsmouth. — Andante in D, Silas.

Mr. Arthur Gosling, St. Andrew's Church, Willesden. — Canon in B minor, Schumann.

Dr. J. C. Bradshaw, Christchurch Cathedral, New Zealand. — Cuckoo and Nightingale Concerto, Handel.

Mr. Maughan Barnett, St. John's, Wellington, New Zealand. — Triumphal March, Lemmens.

Mr. J. B. Heavysege, St. George's Church, Paris. — Offertoire in F minor, Salomé.

Mr. Harrison White, Holy Trinity, Rayleigh. — Andantino in D flat, Chauvet.

Mr. Alan Paterson, Kilmacoll Parish Kirk. — Variations on the Psalm Tune 'Dundee,' G. A. Macfarren.

Mr. C. E. R. Stevens, St. Mark's, Jersey. — Choral Song and Fugue, S. S. Wesley.

Mr. George Grace, Holy Trinity, Taunton. — Meditation, Maily.

Mr. W. G. Whittaker. — Andante from a harpsichord sonata, Ferdinando Turini; and Suite, Reginald Steggall.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. J. Goddard Barker, Church of the Holy Ascension, Settle.

Mr. C. H. Collins, Christ Church, High Wycombe.

Mr. R. G. Dansie, Christ Church, Old Kent Road.

Mr. Arthur Docksey, St. Hilda's Church, South Shields.

Mr. B. Herrick Edwards, St. Augustine's Church, Grove Park.

Mr. William H. Harris, Wimbeldon Parish Church.

Mr. Alfred Heather (choirmaster and director of the music), St. Saviour's Cathedral, Pietermaritzburg, Natal.

Mr. Archibald Horsey, St. Alban's Church, Chiswick.

Mr. Martin Klickmann, Emmanuel Congregational Church, East Dulwich.

Mr. Henry G. Lockett, Leyland Parish Church.

Mr. Sydney B. Mason, Church of St. Ethelburga, Bishopsgate.

Mr. Bruce Steane, Parish Church, Kemings, Sevenoaks.

Mr. J. Branford Strong, St. Luke's Church, Ramsgate.

Mr. J. L. Townsend, Wandsworth Wesleyan Church.

Reviews.

Rhapsody on March Themes. By Edward German.

Arranged for Pianoforte Duet by Arthur E. Grimshaw. *Oriental Rhapsody.* Pianoforte Solo by Percy Pitt.

[Novello and Company, Limited.]

Mr. Edward German scored a success with his 'Rhapsody on March Themes' on the occasion of its performance by the Festival orchestra at the Norwich Musical Festival last autumn. Mr. Arthur E. Grimshaw has now succeeded in making a very effective pianoforte-duet transcription of the original score. The opening section consists of a spirited *allegro* cast in a mould typically Germanesque. To this succeeds first a suave melody, affording pleasant contrast to that which has gone before, and afterwards a thoroughly English tune (in G), which pursues its sprightly course till the return of the main theme. A brilliant *coda* winds up a piece that is not only very playable and attractive, but which is as interesting to the *secondo* performer as it is to his (or her) colleague at the keyboard instrument.

The second of these pieces, an arrangement by the composer of his orchestral work, makes a distinctive and effective pianoforte solo. It requires characteristic treatment and some knowledge of Oriental music to do it justice, but executively it will not be found difficult.

Love's Power. Humility. Songs by Herbert Bunning, *I wish I were a tiny bird.* By Herman Löhr.

A Cradle Song. By G. H. Clutsam.

[Chappell and Company.]

The first of Mr. Herbert Bunning's songs is a setting of some poetical lines by Mrs. R. H. Elkin. In the first verse a lover has not succeeded in pleasing his lady, but in the second he intends to try again. The change from despondency to hope is accentuated by some clever harmonic transitions, and the concluding lines are worked up to an effective climax. 'Humility' has Robert Herrick's lines, wherein a lover declares he would be contented 'To kiss the air that lately kissed

thee'—humility indeed, but what about the lady? The music is simple but musically. Mr. Hermann Löhr's duet is unpretentious but melodious, and is worthy of alliance with Charles Kingsley's pretty little poem. The words of 'A Cradle Song' are by Mr. Mat Mervyn, who starts by announcing two facts, 'Dews of night are falling, the sun is in the West,' which may be accepted. Subsequently the usual blessings are called down upon the sleeping child, and if its dreams are as pleasing as the music, the little one should have a very comfortable night.

Tally Ho! By C. Lee Williams.

Sweet and low. By J. Barnby.

How beautiful is night. By J. Lodge Ellerton.

Love for such a cherry lip. By John E. West.

(*The Orpheus.*)

[Novello and Company, Limited.]

The above are notable additions to the repertory of glees and part-songs for male voices. 'Tally Ho!' is not a hunting ditty as might be expected from the title, but a settling by Mr. Lee Williams of lines from 'The Sportsman's Vocal Cabinet,' dating from 1830, wherein the practice common to all classes of the community of running with the hare and hunting with the hounds is humorously treated. The music reflects this salutary element, and it is most spirited and clever. We note that it is dedicated to the Royal Bristol Orpheus Society, which will doubtless do full justice to the composition. 'Sweet and low' requires no comment save that Sir Joseph Barnby's captivating music is admirably arranged for T.B.B. Dr. Ellerton has happily caught the tranquil spirit of Southey's poetical lines, and the music flows on in graceful and melodious phrases. It is laid out for first and second tenors and basses, supplemented by an alto solo part. Mr. John E. West has taken some lines written by Francis J. Waddington and allied them to music which admirably reflects their old-world spirit and grace.

I loved a lass, a fair one. Words by George Wither.

Music by John Pointer.

Sweet little Katusha. Words by Michael Morton. Music arranged by Adolf Schmid.

What shall I give thee? Words by Walter E. Grogan.

Music by Harold L. Brooke.

[Novello and Company, Limited.]

There is an element of humour in 'I loved a lass,' which is deftly reflected in the music. The deductions drawn by the jilted lover are ungallant to the fair sex, but considering how he has been treated it must be admitted that he is justified in singing at the close, and in tones *fortissimo*, 'Fa-le-ro, loo.' Herr Schmid's ditty is an arrangement of an old Russian folk-song which was sung by Miss Lena Ashwell in the dramatic version of Tolstoy's 'Resurrection,' recently mounted at His Majesty's Theatre. This is a dainty little song meriting the adjective 'sweet.' When a tenor begins to ask 'What shall I give thee?' a declaration of love may confidently be expected. In Mr. Brooke's song, which is remarkable for the independence and musical interest of the accompaniment, the avowal does not come until the last page, when it is uttered in accents 'sweet and low,' a much more rational proceeding than the usual *fortissimo* protestations.

Six Songs, from the 'Jungle Book.' By Rudyard Kipling.

Music by Dora Bright.

[Elkin and Company.]

Admirers of Rudyard Kipling should make early acquaintance of Madame Dora Bright's clever settings of these excerpts from his 'Jungle Book.' The first is 'The Night Song in the Jungle,' which, allied to music of broad character, forms an admirable introduction. It is followed by 'The Seal Lullaby' and 'The Mother Seal's Song,' the music of both of which is very pleasing. The dramatic character of 'Tiger! Tiger!' has been happily caught. The music of the 'Bandar-Log' is pretty, but the most characteristic number of the series is 'The Song Toomai's Mother sang to the Baby,' in which the idiom of Indian music is cleverly employed.

THE HANDEL FESTIVAL.

If we include the preliminary spread of 1857, the seventeenth Gargantuan feast of Handelian strains associated with the Crystal Palace, Sydenham, took place in that historic building on Tuesday, Thursday, and Saturday the 23rd, 25th and 27th days of the past month. Following the usual custom, the 'Messiah' was performed on the first day, a Selection on the second, and 'Israel in Egypt' worthily concluded this triennial music-making. The public rehearsal occupied some six hours on the preceding Saturday, the 20th ult., and as two of the Festival performances would occur after these pages had gone to press, we must base our remarks mainly on the said full rehearsal.

The band and chorus maintained their customary proportions—players, 485, singers (about), 3,300, making a total of 3,785 executants, gathered together from various parts of the country. No fewer than 110 ladies, including three contrabassists, played on stringed instruments. The non-London contingent of the choir was thus made up, according to figures officially supplied:—

Birmingham	90 voices
Bradford	90 "
Bristol	50 "
Leeds	70 "
Sheffield	220 "
Other Places	56 "

Total of the full-voiced Provincials 576

As to the chorus, the tenors carried off the palm for excellence of tone, though the basses were hardly less fine. The alto part, sweet in quality, might have been strengthened by a larger number of male voices, there being only twenty-three 'bearded altos,' as Mendelssohn called them, on the Handel orchestra. What shall be said of the sopranos? The truth must be told: They gave the conductor the most trouble through their lack of alertness, especially in the all-important matter of attack and verve. The soprano section of the choir needs to be weeded out, at least so far as the London contingent is concerned.

The chronic faults of the old go-as-you-please style, of choral interpretation were unfortunately in evidence in spite of the leavening of the great Metropolitan mass by the Provincial singers—but what are they among so many? Insufficient rhythmic fervour—so important a factor in the rendering of Handel's music—and feebleness of attack—especially at the half bar or after a quaver rest—were unfortunately noticeable. In regard to the enunciation of the words an improvement was noticeable upon previous Festivals, thanks to Dr. Cowen's firm insistence on this important point at the few rehearsals that were possible. But there is still a great deal of leeway to make up in this respect. Final and other consonants did not receive their proper value—e.g., 'led,' 'oppress't,' 'tribes.' A tendency to run one word into another manifested itself, sometimes with curious results, e.g., 'while nightingales slull them,' and so on. And then the important matter of *feeling*—entering fully into the dramatic significance of the words. To give two instances, one longed for 'He spake the word,' and 'Thy right hand, O Lord, hath dashed in pieces the enemy,' such a rendering, for example, as one might hear with thrilling effect in the West Riding of Yorkshire.

We have felt it our duty again to call attention to these essential points,—they need so much *rubbing in*—not in the spirit of fault-finding, but as a means of helping to remove the inherent shortcomings that are all too prevalent in choral achievement. Moreover, we make no reflection on Dr. F. H. Cowen, who has succeeded Dr. Manns in the conductorship of the Festival. On the contrary, he has obtained remarkable results considering all the circumstances of his appointment, the limited number of his rehearsals, &c.; but the causes are too deep-rooted to be eradicated in a few meetings devoted to rehearsing a vast mass of voices, even by an experienced conductor. It is only by a general levelling-up of choral technique that the needed—the very much needed—change can be brought about. It is the bounden duty of conductors and singers to be unrelaxing in their efforts to upraise our rich inheritance of English choral song.

The principal vocal performers were Madame Albani, Miss Marguerite Macintyre, Madame Clara Samuelli and Madame Ella Russell (*sopranos*); Madame Clara Butt (*contralto*); Mr. Ben Davies, Mr. John Coates and Mr. Charles Saunders (*tenors*); Mr. Santley, Mr. Kennerley Rumford, Mr. Andrew Black and Mr. Watkin Mills (*basses*). All these artists maintained the high reputation which is associated with their names.

The music on the Selection Day included 'Acis and Galatea'; 'Sound an alarm'; 'Revenge! Timotheus cries' and a portion of that noble oratorio, 'Solomon,' in addition to the Fourth Organ Concerto. The solo part in the last-named work was very clearly played by Sir Walter Parratt, his first appearance at a Handel Festival. Moreover, the Master of the King's Musick, with that artistic intuitiveness which is so eminently characteristic of him, selected stops that were the nearest akin to those used by Handel himself. Sir Walter thereby very properly disclaimed the employment of ear-tickling effects, and he shunned an anachronistic cadenza by playing a few bars which were in perfect accord with the composition he interpreted so well. The Concerto was performed with its original choral ending, probably for the first time since Handel himself played the work.

A large audience assembled on the 23rd ult. and listened with evident enjoyment to the familiar music of the 'Messiah.' Of the choruses the best renderings were 'Surely He hath borne our griefs,' 'Lift up your heads,' and the 'Hallelujah.' The fine quartet of soloists—Madame Albani, Madame Clara Butt, Mr. Ben Davies, and Mr. Santley (the veteran baritone, who first appeared at the Festival of 1865), received a very warm welcome. Mr. Walter W. Hedgcock, organist of the Crystal Palace, again rendered good service at the huge instrument he manipulates so well. Dr. F. H. Cowen kept his forces well in hand, and fully justified his appointment as conductor of the time-honoured Handel Festival.

THE RICHARD STRAUSS FESTIVAL.

There can be little doubt that the Richard Strauss Festival held in St. James's Hall, June 3—9, was among the most interesting events of the London musical season. Whether it was also to be reckoned among the most enjoyable depended very much upon the hearer's degree of receptivity. There is much in Strauss's music that runs counter to all one's preconceptions, yet the slightest knowledge of musical history suffices to convince us that this is no valid reason for condemning the composer. Indeed, the reticence with which many of the London critics have written of Strauss suggests that they have a wholesome dread of imitating their predecessors who made themselves ridiculous for all time by their blind denunciation of Wagner, or the still earlier generation who declared that Beethoven's influences upon the music of his time had been more or less pernicious. To think of this makes one careful, but of course it should not prevent a critic from foregoing all criticism.

Until this Festival we have had little opportunity of judging the work of Richard Strauss in its entirety. Even now his two operas are known to us, as Wagner's chief works were up till 1882, merely through the medium of concert performances of extracts; but he differs from Wagner in that his most typical works are intended primarily for the concert-room—the eight Symphonic Poems, all of which, save only a couple of movements of the early 'Aus Italien,' were given at the Festival. It may therefore be said that the material now exists for forming a more or less comprehensive judgment on the composer's work, though it must be allowed that in many cases a single hearing is by no means sufficient for forming an opinion on music which in complexity and elaboration exceeds anything that has gone before it. In endeavouring to record one's impressions it is well to begin by making one's standpoint clear. Of one thing I have for some time been clearly convinced, that Strauss possesses genius; he has not only an unsurpassed technique, but he has ideas which are original and beautiful, sometimes 'beautiful' in the generally accepted sense of sensually pleasing, sometimes in the more modern sense of expressing character. This being the case, I approach

his work in a different mood from that in which I should regard the efforts of a fluent utterer of things not worth saying, or even of a well-meaning stammerer of things beyond his reach.

The witty compilers of a bogus Encyclopædia introduced into their skit a suggestive cross-reference: 'Wagner, the late Richard: see Strauss, Richard,' and there is no doubt that the younger composer does, in his thematic development, his glowing orchestral colouring, and his passionate climaxes, owe much to Wagner; yet I incline to think that his art is, if not so obviously, very essentially akin to Beethoven, and owes not a little to Bach. One is often reminded of the Beethoven whose determination to be characteristic, even at the expense of the beautiful, made him indulge in the strenuous and insistent discords in the first movement of the 'Eroica,' and the premature return of the first subject which Sir George Grove loved, though he humorously said it was 'as wrong as stealing or lying'; or again, the unmitigated cacophony which precedes the final movement of the Choral Symphony. These are, however, like the shadows in a picture, which take their proper relative place in the whole scheme of chiaroscuro, and though they afford precedent for even the discords in which Strauss indulges, the question of degree remains to be considered, and one has yet to determine whether these 'shadows' bear the right artistic relation to their context.

In another point Strauss has gone beyond the limits laid down by Beethoven in his famous axiom that music should be an expression of the emotions rather than painting; but even here it must be remembered that Beethoven himself whimsically transgressed this rule in the very work in which he laid it down, while Strauss, where he has diverged into realism, has generally the excuse of a fantastic subject, and it must be admitted that there is a legitimate place in art for the grotesque. Of course Liszt, whose influence upon this generation will probably turn out to be greater than has hitherto been generally allowed, is the immediate artistic ancestor of Strauss, but I need hardly insist upon a point which will be evident to even the most casual hearer. As to Bach's influence, it may be felt in the licence which Strauss allows himself in his counterpoint, in which the carrying out of a melodic idea to its logical conclusion is regarded as of far more importance than the jarring discords which are produced in its course. As a matter of fact, I think it is rather a mistake to make too much of discords. The discords of one generation are the concords of another, and it is hardly safe to say that an harmonic combination is wrong because it sounds strange to our unaccustomed ears. What seems to me to be a greater weakness is the composer's inclination to make so much of details that the main lines of his music are neglected, a sort of pre-Raphaelitism in music which, like its prototype in painting, one admires for its dexterity while feeling that the gain is overbalanced by the corresponding loss, for after all the whole is greater than any of its parts.

Let us now turn to the actual compositions, taking them in chronological order. First there was the 'Aus Italien' (Op. 16), the only one broken up into movements, after the pattern of the classical symphony. Of this two movements were played, one of which, the slow movement, 'Sorrento,' shows a sense of delicate orchestral colour which is as fine in its way as anything Strauss has ever done. Much in advance of this is the 'Don Juan' (Op. 20), a work which carries conviction with it. It glows with colour and passion, it is continuous and broad in its lines, and it is always musical. 'Macbeth' (Op. 23) is not superficially attractive, but it is a profound study of character, rugged and barbaric, but not going beyond the hitherto recognised bounds of art. Its power is tremendous, and, as a matter of detail, there is a distinct flavour of the first few bars of the Choral Symphony in the opening. 'Tod und Verklärung' (Op. 24) is more truly 'musical,' especially in the really noble *coda* in which the work culminates, while the freakish 'Till Eulenspiegel' (Op. 28) is equally happy as a musical grotesque, in which the touches of burlesque do not obscure the glimpses of real beauty. And here I may

say that Strauss seems to me to have genuine melodic invention; his themes often have distinction, and are never vulgar or sentimental. The next symphonic poem is 'Also sprach Zarathustra' (Op. 30), and here we come to much more debatable ground. The subject itself has been objected to, but it is not quite fair to style it 'a system of philosophy set to music,' for it is rather a musical commentary on Nietzsche's work bearing that title, which, as it has been said, is not so much 'the building up of a system of thought as of a world of feeling.' At the same time it may be doubted whether Strauss has not attempted more than music can express without losing its ideal character. And here one certainly is inclined to doubt whether his anxiety to express each minute phase of his complex subject has not resulted in the pre-Raphaelite insistence on details to which reference has already been made. The riddle of existence is, in a word, the gigantic theme of this wonderful production, and Strauss expresses its insolubility by ending his work with the alternated chords of C major and B major. It is done so deftly that the effect is not nearly so barbarously crude as might be expected,—not much worse than Schumann's 'Question'—but this serves to show how relentlessly Strauss follows out his 'programme' to its logical conclusion. Still more realistic is 'Don Quixote' (Op. 35), but here the composer has the excuse of a subject grotesque and fantastical in character. This is a most remarkable work, ingeniously and happily planned. In a prelude the character of the hero is built up, his native chivalry, his assiduous study of romances, and the growing aberration of his intellect are all depicted, and then out of these materials is formed the chief theme representing the Knight of the Doleful Visage, accompanied by his homely squire Sancho. On this a series of ten variations is based, each representing an adventure in which the protagonists take part, while the *finale* represents Don Quixote's retirement and death. The realism culminates in the adventure with the flock of sheep, whose 'baas' are as free from the trammels of rhythm and harmony as is Nature itself. Here again the question arises: Is this passage of imitation which in itself cannot by any stretch of courtesy be styled 'music' admissible as a shadow in the picture? For my part I incline to think that it is too extended to be quite 'in the picture,' though it serves to set off the unmistakable beauty of the next variation, in which Don Quixote expounds his ideas of chivalry. This is one of the glowing episodes, which glows all the more by contrast with the grotesque ugliness of what has gone before. Last of all comes the 'Heldenleben' (Op. 40), which has been so much discussed of late that it need not be considered at length. Here again there is some unmitigated cacophony in the battle scene, yet as a whole the impression left is of tremendous power and brilliance. It has vitality, and this covers a multitude of sins.

The scheme also included a large number of songs, in which Strauss shows the truly lyrical charm of which he is capable. They were sung by Frau Strauss-de Ahna and Mr. Ffrangcon-Davies most sympathetically, and Mr. John Harrison sang two tenor scenes from 'Guntram.' The early Burlesque for Piano-forte and Orchestra, in which the influence of Brahms is very marked, was played with the utmost clearness and charm by Mr. Backhaus. The 'Concertgebouw Symphonic Orchestra' from Amsterdam was engaged for the Festival, not from any want of confidence in the powers of English players, but because they happen to have made a speciality of Strauss's music, which with a London band would have involved an impracticable amount of rehearsal. It is a fine, well-disciplined band, not too refined in quality, but possessing a good ensemble. Mr. Zimmermann's fine playing of the fantastic violin solo in the 'Heldenleben' and Mr. Mossel's execution of the corresponding violoncello part in 'Don Quixote' deserve more than a conventional word of acknowledgment. The work of conducting was shared by the composer and Mr. Mengelberg, the conductor of the Amsterdam Orchestra, a very able artist, whose reading of the 'Heldenleben' was most forceful and brilliant.

HERBERT THOMPSON.

THE DREAM OF GERONTIUS IN LONDON.

After waiting for an undue time, during which it has been heard in many parts of the world, Dr. Elgar's 'The Dream of Gerontius' has at last found its way to London. The circumstances of its introduction to the Metropolis—at Westminster Cathedral on the 6th ult.—were, it must be admitted, appropriate enough, if from a practical point of view they left something to be desired. The setting of Cardinal Newman's poem by one who in religion and temperament is in perfect sympathy with it should naturally come under the special protection of the Roman Catholic community, and it was fitting, if only from the point of view of sentiment, that it should be given in the great building which, when completed, is to be the cathedral church of their Archbishop. Even in its gaunt incompleteness, destitute of the wealth of colour which is meant to adorn it, the interior of Bentley's spacious building is immensely impressive, and seems a fitting place for the 'Solemn Musick' of which Milton wrote. Unhappily its acoustic properties are, at least in its present condition, of a somewhat capricious kind, and one has to be very favourably placed to form a clear judgment of the music performed. From some positions the details were fairly distinct, but I doubt whether in any portion of the church the weight of tone was sufficiently felt to be as impressive as it should be. Delicacy and distance certainly lent charm to much of the music, but on the other hand the more massive choral effects lost something. The choral and orchestral forces, though thoroughly efficient, were not numerous enough for so large an auditorium. The chorus numbered only about 200 voices, but insufficient numbers proved the only fault chargeable to the exceedingly well-drilled singers of the North Staffordshire District Choral Society. The finish and precision of their performance and their excellent intonation deserve high praise, and these virtues were intensified in the semi-chorus, though for the reason already mentioned the refined singing of these twenty-three picked members was, at least for the majority of the audience, refined away to an almost imperceptible point. The Society's conductor is Mr. James Whewall, and to him is due a share of the honour belonging to this very practised chorus. The band consisted of well-known London musicians, and was thoroughly up to its work.

The novel feature of the performance was the appearance of Dr. Ludwig Wüllner in the title-role, for the first time in this country. Dr. Wüllner was obviously handicapped by the English words, but his reading was characterized by an intensity of feeling which atoned for this, and also went far to atone for the marked absence of purely vocal charm. His two colleagues, Miss Muriel Foster and Mr. Ffrangcon-Davies, combine to a remarkable degree sensuous beauty of voice with dramatic insight, and it would be difficult to imagine more completely satisfying renderings of their respective parts than they, who are now familiar in the work, are able to give. As for the work itself, repeated hearings help to convince one of its power and of the absolute greatness of its not infrequent moments of real inspiration. One who heard it for the first time on this occasion would hardly realize its full impressiveness, and to this extent it may be said that less than full justice has even now been done to 'The Dream of Gerontius' in London. With this reservation, however, the performance, which was conducted by the composer, was one of exceptional sympathy and finish in all its details.

Dr. Edward Elgar has been the recipient of a very remarkable gift which well represents the esteem in which he is held in North Staffordshire. It consists of a splendid specimen of the potter's art executed by Mr. C. J. Noke, a resident of Stoke-on-Trent, an artist and designer well known in the district. The gift, a loving cup over twelve inches in height, was executed at the Doulton Works as a remembrance of the performance of the 'Dream of Gerontius' given at Hanley. The cup is enriched with a portrait of Dr. Elgar in his academic robes, surrounded with symbolic bays. The prevailing tint is a rich brown, and the whole design is well thought-out and suggestive to a high degree.

DUISBURG MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

Many vocal societies are formed, but for lack of support some of these never reach their majority: the public is not seldom at fault, at other times there are errors of management which explain an early collapse. A little to the north of Düsseldorf, where Mendelssohn and Schumann once lived and laboured, there are several towns which can boast of possessing musical societies, and of these one of the most important is the *Gesangverein* of Duisburg, which celebrated its Jubilee on May 23 and 24. It may be mentioned incidentally that in the neighbouring town of Krefeld a vocal society has existed for seventy years, and one in Mülheim a/d Ruhr since 1853.

A few words respecting the history of the Duisburg *Gesangverein* may be interesting, and perhaps profitable. A small choral society existed there in the thirties under Kufferath, and a few years later we hear of flourishing societies at Ruhrort, Mülheim, Werden, and other neighbouring places. In 1845, indeed, fragments of Mendelssohn's 'St. Paul' were performed, in which Herr Julius Scholl, who has been a member of the Duisburg Society ever since its foundation, took part. When Kufferath died in 1847 it came to an end. At length in 1853 a 'Duisburger *Gesangverein*' was started, and Albrecht Zur Nieden, an able musician who had studied at the Dessau Music School, was placed at its head. The first concert, given on February 1, 1853, opened with a 'Danklied' for mixed chorus by Haydn, for which reason it was suitably placed at the opening of the Festival which has just taken place. In 1873 Zur Nieden died, and his successor was Carl August Laue. In 1884 followed Hugo Grüters, who by producing important works ('Messiah' 'St. Matthew Passion,' 'Elijah,' the Choral Symphony, &c.) added greatly to the prestige of the Society. When Grüters was appointed music-director at Bonn in 1898 there were no fewer than sixty-five candidates for the vacant post at Duisburg. The successful one, Dr. Walther Josephson, has distinctly proved himself worthy of the confidence placed in him. It should be mentioned that the present commodious Tonhalle in which the Festival took place was erected in 1887 by subscription, with interest on the sum guaranteed by the town. The fine organ, which cost £1,250, was presented to the town by the *Gesangverein*.

The choir of the recent Festival consisted of between three and four hundred voices. Singers came from the neighbouring towns of Oberhausen, Ruhrort, and Mülheim to help to celebrate the Jubilee. The programme of Saturday's concert, after the Haydn 'Danklied' already mentioned, was devoted to the 'Messiah,' a new version of which had been prepared by Professor Friedrich Wilhelm Franke of Cologne, who himself officiated at the organ. In a brief notice such as the present it is impossible to describe in detail this new presentation of the old oratorio. The chief novelty was the introduction of a harpsichord, the invention of Herr Rehbock, of Duisburg. The sound is produced by the plucking of the strings, but the action—for which the inventor has taken out patents in Germany and England—differs from that of old harpsichords. The tone is stronger, and moreover gradations of tone can be obtained by touch. The instrument has a free-vibrating sound-board, and it seems a most practical substitute for the old harpsichord in oratorio performances, and it combines well with the strings. In 'He was despised'—to name only one air—it proved most effective, also in the recitatives.

Herr Franke's attempt to revive the cembalo part proved to be most interesting. He had also a small body of strings for the solos, excepting of course in certain passages. These accompaniments for the strings in one or two instances seemed however somewhat over-laboured. The 'Messiah' has to be shortened, but the cuts on this occasion were on a very liberal scale. For the most part Prof. Franke followed the performing version of Chrysander. Some of the excisions—the omission of the entire *Allegro* of the overture, and of the chorus 'Let us break'—are certainly open to exception. Again, faults in the text, which have been pointed out by

Professor Prout and others before him, had not been corrected. 'For unto us a child is born' was sung by solo voices, except at the 'Wonderful' burst, and there were other things of the kind which cannot be justified. There was however much to praise in the performance. The solo vocalists were Fräulein Hedwig Kaufmann (soprano), Frau Louise Geller-Wolter (contralto), Herr Richard Fischer (tenor), and Professor Joh. Messchaert (bass); the last named indeed is well known and admired in London. Herr J. Kleinpaul from Hamburg presided at the cembalo.

The music of the second day was very varied and interesting. It included among other works Sir Hubert Parry's dignified setting of Milton's ode 'Blest Pair of Sirens,' of which a really excellent translation had been made by Dr. Walther Josephson. It was rehearsed in the morning, the composer being present, and when he advanced to the desk to confer with the Festival conductor, there was hearty applause, especially from the members of the choir, who evidently enjoyed singing the noble music.

The evening programme opened with the Ninth and last Symphony of Anton Bruckner, followed by his *Te Deum*. The work in this form was recently produced at Vienna under Herr Löwe. The performance now under notice was the first in Germany. A great deal has been written about the composer; of his music, however, little is known in England. His last symphony is a disappointing work, but it must not be forgotten that while writing it Bruckner was practically dying. The *Adagio*, the third movement, he described to his friends as his 'farewell to the world,' and on his deathbed suggested that if any performance of his unfinished symphony were given—the 'if' is pathetic—it should be followed by his *Te Deum*. This of course would influence his friends and admirers in their estimation of the music. Musicians generally will however accept or reject it on its own merits apart from any sentiment of such personal kind. The first and third movements are laboured; there is restless striving without attainment. The middle movement, *Scherzo*, is clear in form and characteristic both as to its subject-matter and its orchestration. Mr. Wood may perhaps one day perform the symphony, and then will be a convenient moment for a detailed account. There is a certain rough energy in the *Te Deum*, and some of the phrases for choir or soli are beautiful if not particularly novel; the music however cannot lay claim to any special originality.

After the interval came Strauss's symphonic poem 'Tod und Verklärung,' which was powerfully rendered under the composer's own direction. The contrast was striking: the music has breadth, strength, and character, and what is especially lacking in Bruckner, unity. Then followed Sir Hubert Parry's setting of Milton's noble ode 'Blest Pair of Sirens,' to the dignified simplicity of which one of the speakers at the banquet given after the concert referred. That a work by a British composer should have been included in the Duisburg Festival scheme is undoubtedly a matter for sincere congratulation. Art may be cosmopolitan, yet each country likes to see its foremost composers recognised by other countries. In London we constantly find the names of living German, Russian, French, and Italian composers, but until last year, when Dr. Elgar's 'Dream of Gerontius,' first produced in Germany under Professor Butts at Düsseldorf, was heard again in that city at a Lower Rhenish Festival, British music had not gained firm footing in the Fatherland. It was no doubt the success of the 'Dream'—of which indeed there is no necessity to remind readers of THE MUSICAL TIMES—which induced the Duisburg Festival committee to make a similar venture. The rendering of the 'Ode,' under Dr. Josephson, was most praiseworthy. The choir was evidently on its mettle: it began well, gradually warming up to a magnificent climax. The excellent translation of Milton's poem, requiring no division or addition of notes in the vocal parts to make the music fit in with the German words, deserves mention. At the close applause and cheers resounded from all parts of the crowded hall, and the composer mounted the platform and acknowledged the hearty reception accorded to him. Further

evidences of the genuineness of the satisfaction produced were forthcoming at the festive gathering after the concert. Sir Hubert was the centre of attraction, and if anyone counted the number of times he wrote his name in album or on festival book, he must have had a busy time of it. I may add that at the banquet the composer replied in a brief but heart-felt speech (partly in German) in answer to the toast proposed in his honour by Dr. Josephson, a toast which was received with a threefold *Hoch*, and, what was more remarkable, this was followed by an enthusiastic 'Hip, Hip, Hip, Hurrah!' in true English style.

This attention to Sir Hubert did not make the audience forget to appreciate and applaud Strauss. Later in the programme two songs of his, with orchestral colouring, were admirably sung by Professor Messchaert. The first, 'Notturmo,' has a declamatory vocal part, the orchestra with weird colouring intensifying the mystic words; the second, 'Das Thal,' is a beautiful song, for the most part Schubert-like in character. Signor Busoni was the pianist of the evening, and by his performances of a Liszt Etude, two exceedingly clever Bach transcriptions, and Chopin's A flat Polonaise achieved a brilliant and well-deserved success. He made a brave effort to decline the encore, but finally, not to cause further delay, yielded. The programme included Beethoven's 'Choral Fantasia,' under Herr Richard Strauss's direction, and it concluded with the Vorspiel to 'Die Meistersinger' under Dr. Josephson. Thus ended a truly gargantuan musical feast, the greater part of the audience remaining until the very last note. Herren Emil Streithof president, Landrichter Dr. Weber, vice-president, Gerhard Schenck, Eduard Müller, and Dr. Josephson, and indeed all officials connected with the Festival were most kind and courteous, always ready to give information or any assistance: they tried in fact to make one feel quite at home.

A portrait of the Festival conductor, Dr. Walther Josephson, together with some biographical particulars concerning him, will be found on p. 452.

THE PHILHARMONIC SOCIETY.

The most memorable feature of the Philharmonic Concert at Queen's Hall on May 28 was the beautiful interpretation, under the direction of Dr. Frederic H. Cowen, of Brahms's Third Symphony in F; but there were other performances of interest, notably the production of a dramatic *scena* entitled 'The Ballad of Thyra Lee,' written by Mr. Harold Bolton and composed by Mr. Reginald Somerville, whose one-act opera 'The Prentice Pillar' it may be mentioned was produced at the then 'Her Majesty's Theatre' on September 24, 1897. Mr. Somerville's music shows dramatic perception and has the merit of achieving much by simple devices. It was effectively sung by Mr. Ffrangcon-Davies and much applauded. Herr Max Wolfsthal made a favourable impression by his promising violin playing in Edouard Lalo's 'Spanish' Symphony, but greater success was achieved by Herr Josef Hofmann, who was heard at his best in Rubinstein's D minor Pianoforte Concerto. The concert concluded with Beethoven's 'Egmont' Overture.

Distinction was given to the performance on the 11th ult. by the appearance of the Russian composer M. Glazounoff, who conducted his recently-composed Symphony in F (No. 7), and his new orchestral suite 'Aus dem Mittelalter' ('From the Middle Ages'). The Symphony had previously been played by the students of the Royal College of Music on February 17 last, and the re-hearing confirmed first impressions and the opinions recorded in these columns (p. 186). It is not a great work, but one which excites esteem by its clever craftsmanship. The Suite is less satisfactory, some of the themes being poor. The most effective numbers are the first and third, the former having for its programme two lovers in a castle while a storm rages without, which affords opportunities for effective contrasts, and the third number being a *serenade* of romantic and flowing character. The evening opened with the first performance

at these concerts of Herr Richard Strauss's humoresque 'Till Eulenspiegel,' which although played with splendid precision and volume of tone was interpreted in too classical a spirit to do justice to the grotesqueness and whimsicality of the music. Miss Adela Verne gave a brilliant but very French reading of the pianoforte part of Schumann's Concerto, and Mdlle. Jeannie Norelli sang in an able but much too heavy a style the aria 'Caro nome' from Verdi's 'Rigoletto.' Dr. Cowen conducted, with the exceptions stated above.

London and Suburban Concerts.

The annual festival of the Tonic Sol-fa Association was held at the Crystal Palace on the 6th ult. A children's choir of 5,000 or more singers was the most attractive feature of the gathering. The singing was exceptionally good in purity of tone, enunciation and pure intonation. The programme had great variety and was much relished by the audience. Mr. S. Filmer Rook was as usual the conductor, and to his special skill in directing large bodies of performers, the great success of the performance was due. In the evening a choir of about 1,500 adults, assisted by a band of 150 performers, gave a miscellaneous and fairly interesting programme under the direction of Mr. L. C. Venables. A short selection from 'Athalia,' a setting by Arthur Jackson (whose promising career was sadly cut short) of the ballad 'Lord Ullin's daughter,' and two choruses from 'Earth and Heaven,' a cantata by H. S. Nichol, were the chief items. The band played Raff's 'Festmarsch.' Mr. Henry W. Weston was an exceedingly efficient organist.

The first performance in England of M. Rimsky-Korsakoff's Pianoforte Concerto in C sharp minor (Op. 30) took place at St. James's Hall on the 22nd ult. The solo part was interpreted with notable artistic feeling by Miss Polyxena Fletcher, who gave the concert, and the Queen's Hall orchestra, with Mr. Henry J. Wood, conductor, co-operated. The work, which is rhapsodical in character, is in three sections, between which no break is made. The opening portion is the most satisfactory, in considerable degree owing to a significant principal theme of Russian idiom. Madame Eleanor Cleaver's vocal selections included a little-known scena for contralto voice and orchestra entitled 'Thusnelda,' by Herr Ernst H. Seyffardt. The music is dramatically conceived, and contains some fine passages, but it lacks distinction.

The annual concert given by the choristers of the Chapel Royal, St. James's, took place in the picture gallery of Bridgewater House on May 26, and as usual provided a numerous audience with a most enjoyable afternoon. A number of part-songs were beautifully rendered, notably Sir Arthur Sullivan's setting of 'O hush thee, my babe,' and Sir R. P. Stewart's 'Song of the Battle Eve,' and amongst the soloists may be mentioned Mr. Sutton Shepley, who sang Mendelssohn's 'I'm a Roamer,' and Mr. Harold Wilde, who contributed the 'Grail Song' from 'Lohengrin.' Mr. Walter G. Alcock, organist and composer of His Majesty's Chapels Royal, directed the part-songs and played the accompaniments.

That Mr. Arthur Hinton has something to say as a composer must be admitted by all who attended the concert of his own works on the 18th ult. at Bechstein Hall, but that he is more at home in light than in serious music was equally apparent. His new pianoforte trio in D minor (Op. 21), however, is an estimable work built up with melodious themes. The opening movement is vigorous and the *Scherzo* very bright. Originality and charm were also pleasantly prominent in five 'Schmetterlinge' and four 'William Blake' songs, which were admirably interpreted by Mr. Denis O'Sullivan. The instrumentalists were Miss Katherine Goodson, Mr. Hans Wessely, Signor Rubio and the composer.

The concert given by Mrs. Helen Trust and Mr. Whitney Tew on the 9th ult. at Bechstein Hall was distinguished by the introduction by the latter artist of five new songs, the best of which were those entitled 'Cavalier's Toast,' by Miss Teresa del Riego, and 'You,' by the late Mrs. Rudolf Lehmann. There was also given the first performance in London by Mr. Hamilton Harty and Mr. Herbert Withers of a Sonata of pleasing character for pianoforte and violoncello by Signor Esposito.

The Alexandra Palace Choral Society gave an excellent concert performance of Gounod's 'Faust' on the 13th ult. Choir and orchestra were alike admirable, and excellent representatives of the solo parts were found in Miss Agnes Nicholls, Miss Edna Thornton, Mr. William Maxwell, Mr. W. Highley, and Mr. Charles Tree. Mr. Allen Gill was as usual an enthusiastic conductor.

Miss Sylvia Yarra's concert on the 17th ult. at St. James's Hall was chiefly remarkable for the first appearance in England of the Russian violinist M. Zacharewitsch. He proved a brilliant executant, but his style was deficient in finish.

The students of the Guildhall School of Music gave a very creditable performance of Mozart's 'The Marriage of Figaro' in the theatre of the School on the 17th ult. The opera, which had been very carefully prepared, was conducted by the principal, Dr. W. H. Cummings.

M. Ysaye's orchestral concert on the 16th ult. at St. James's Hall consisted of three violin concertos, Bach's in E, Beethoven's and Mendelssohn's, in each of which the Belgian virtuoso played superbly.

Miss Gertrude Lonsdale, one of our best contraltos, if not so well-known as she should be, gave a concert in Bechstein Hall on the 24th ult.

RECITALS.

So many recitals have been given in the past month that it is only possible to comment briefly on some of the most memorable. M. Pugno, the Parisian pianist, played with delightful crispness, delicacy, and vivacity on the 5th ult. at St. James's Hall, and three days later, associated with M. Gerardy, gave a most enjoyable afternoon in the same place.—M. Hegedus, the gifted violinist, brought forward no novelty at his recital, with Mdle. Ella Správka, on the 10th ult. at St. James's Hall, but Dr. Wüllner sang four clever and little-known songs by Herr Alexander van Fielitz, who played the picturesque accompaniments.—The same afternoon Mr. Victor Benham gave a pianoforte recital at Queen's Hall.—Mr. Frank Merrick, the remarkably talented young English pianist, gave his second recital at Bechstein Hall on the 11th ult., when he deepened the favourable impression previously made.—The songs and pianoforte pieces by Signor Pirani at his recital on the 11th ult. at Bechstein Hall proved musicianly, but do not call for detailed criticism. His vocal efforts were effectively sung by Madame Alma Webster-Powell, whose great skill in the execution of florid music was specially shown in an excerpt from Erkel's opera 'Hunyadi Laszlo.'—The two afternoon performances given respectively on the 12th and 20th ult. at St. James's Hall by MM. Rislér and Oliveira were very enjoyable. The former is a powerful pianist, and the latter an accomplished violinist. The vocalist at the former was Miss Mary Garden, at the latter, Herr Van Dyck.—Miss Mabel Monteith proved that she is making satisfactory progress as a pianist on the 16th ult. at St. James's Hall.—The esteem in which the young Australian pianist Mr. Percy Grainger is held was manifested by the large attendance at his pianoforte recital on the 19th ult. at St. James's Hall. He played most tastefully.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, June 14, 1903.

The regular concert and opera seasons in the larger cities of the United States being long over, we are now enjoying an aftermath of large festivals. To-day about 3,000 German men singers are raising their beer-glasses (incidentally also their voices) in Baltimore, where the North-Eastern American Sängerbund is holding its twentieth Sängerfest. Next week St. Louis will entertain a similar gathering of the North American Sängerbund—the organization which started these characteristic German affairs in the United States some sixty years ago. Concerning these festivals there is not much to report from an artistic point of view, though it is a point deserving of some comment that while the Eastern Institution adheres to its old plan of devoting its festivals exclusively to the singing of male part-songs and larger works with orchestra and men's voices, the parent organization (which had its origin in Cincinnati) has since 1877 admitted mixed choirs also. This result is due to the influence exerted by the notable biennial music festivals which have been held in Cincinnati under the direction of Mr. Theodore Thomas. These festivals, which were put on a high artistic plane at the outset and kept there, made a deep impression upon the people of the Middle West, and when it was found that the Sängerfeste (which were then of annual occurrence) had degenerated into something but little better than a gigantic debauch, the leading spirits of the Sängerbund changed the constitution of the Association so as to admit women singers also, in the hope of checking the disreputable tendency and raising the musical standard.

The North-Eastern Sängerbund, which is holding its Festival in Baltimore, has adhered to old methods and has been strengthened in them by a gift from the German Emperor, which is contended for at each meeting. There has been a deal of discord in consequence, and the interests of such music-lovers as take an interest in the festivals is chiefly centred on the competition for a bust of Mendelssohn between the federated singers of different cities. Philadelphia has sent 1,000 singers to the meeting, but the leading societies of New York have as usual held themselves aloof.

A fortnight ago a National Eisteddfod was held at Pittsburgh, Pa., which brought several thousands of patriotic Welshmen into the city to listen to the class of exercises with which the majority of THE MUSICAL TIMES readers are no doubt familiar. It was my privilege to serve as adjudicator at this meeting with Dr. Roland Rogers, of Bangor, North Wales. In the competition for the grand prize of \$1,000, six choirs of 150 voices each were entered. They sang 'Ye Nations offer to the Lord,' from Mendelssohn's 'Hymn of Praise,' and Leslie's 'Lullaby of Life.' I was not very deeply impressed by anything except the sincerity and intense zeal of the singers, but Dr. Rogers assured me that the singing was quite on a par with that which he has heard as adjudicator scores of times in Wales. The prize was awarded to a choir from Pittsburgh, under the direction of Mr. T. J. Davies.

A very different affair was the third Bach Festival at Bethlehem, Pa., held during the week beginning May 11. Two years ago I reported *in extenso* in THE MUSICAL TIMES on the lovely phase of musical culture which has made its home in the little town situated in the Lehigh Valley, which the world at large only knows as the home of a gigantic steel industry. Then three days were devoted to the production in full of the 'Christmas Oratorio,' 'St. Matthew Passion' and B minor Mass. This year there were nine meetings in the splendid old Moravian Church in six days. The three works mentioned were repeated, and to them were added the second Brandenburg Concerto Grosso, the great Magnificat in D, and five of the Church cantatas. The programme is so interesting a page of contemporary annals that I give it in full: Monday evening, May 11, cantata, 'Sleepers, wake!' Magnificat in D; Tuesday afternoon and evening, the 'Christmas Oratorio'; Wednesday evening, second Brandenburg Concerto,

Cantata for solo alto, 'Strike, oh, strike, long looked for hour,' Cantata for solo bass, 'I with my cross-staff gladly wander; Thursday afternoon and evening, 'The Passion of our Lord according to St. Matthew'; Friday evening, Cantatas, 'The Heavens laugh, the Earth itself rejoices' and 'God goeth up with shouting'; Saturday afternoon and evening, the Mass in B minor. All the meetings were conducted by Mr. J. Fred Wolle, who has been the soul of the Festivals from the beginning. His choir numbered 115, his orchestra 60. The archaic oboi d'amore were used, and also the chimes in the quaint, simple, and affecting alto cantata. As before the choir was all but letter perfect, but the orchestra was inefficient, and there was much that was questionable in the readings. Scores of organists from New York and Philadelphia attended the festivals, and because they, like the critics, mixed their enthusiastic laudation of the spirit of the pious enterprise with some discriminating criticism of detail, they were boorishly informed that the presence of musicians was not desired by the Festival director. Bethlehem was sufficient unto itself. The incident, which could not check the delight of the musicians in the extraordinary opportunity which they were enjoying, was nevertheless deeply deplorable as demonstrating the pitiable fact that the beautiful hopes engendered by the festivals of the past must be abandoned. There was the foundation of a Bach cult in the festivals which would have been of inestimable value to church music in America.

H. E. KREHBIEL.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Two concerts held towards the end of May deserve a word of notice. The first was a complimentary concert at the Masonic Hall to a talented young local violinist, Miss Muriel Warwood, to raise funds to enable her to proceed to Prague to complete her studies under Sevcik. Miss Frida Kindler and Miss Muriel Warwood assisted, and the financial result was highly satisfactory. The other concert took place in the Town Hall, the object being to assist the fund for a memorial to the Birmingham soldiers who fell in the war in South Africa. Mr. William Sewell's male-voice choir sang Mendelssohn's 'Beati mortui,' Sullivan's 'The Beleguered,' and some choral settings by Granville Bantock of Robert Browning's 'Cavalier Ballads.'

The Midland Institute School of Music closed the session with the annual students' concerts. The first took place on the 13th ult., when very creditable performances of Mozart's String Quartet in G (the first of the set dedicated to Haydn) and of two movements from Klughardt's Pianoforte Quintet in G minor (Op. 43) showed the progress of the pupils. Violin solos were also included. On the 17th ult. in the Town Hall the students' chorus and orchestra (the latter reinforced by some of the teachers) performed Bach's cantata 'Bide with us' and the Chorus of Maidens and Priests from Mozart's music to 'King Thamos.' Miss Muriel Warwood gave a remarkably fine rendering of the solo part in Mendelssohn's Violin Concerto, and Miss Ethel M. Thomas played the first movement of Schumann's Pianoforte Concerto in excellent style. Miss Dora Hunt sang two numbers from Elgar's 'Sea Pictures' with nice expression. Mr. Granville Bantock conducted. On the 20th ult. at the Institute a costume recital of scenes from Mozart's 'Magic Flute' completed the exposition of the students' work. The results altogether were very gratifying, showing that the School is doing much for the artistic training of those studying within its walls. The Principal, Mr. Bantock, deserves much of the credit for the success of the School, and he is loyally supported by the staff of teachers.

The rehearsals of the Festival chorus are now being held three times weekly, and Mr. R. H. Wilson, the newly-appointed chorus-master, has made himself very popular with the singers. Everything bids fair to be prepared in good time.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The May term is always a slack time musically at Cambridge, and only two public concerts have been given which call for remark. The Joachim Quartet appeared on May 4, and as to their performance of quartets by Mozart, Beethoven and Schumann it seems superfluous to speak. On the 12th ult. the University Musical Society gave a highly successful performance of the 'Golden Legend.' The date chosen turned out to be an unfortunate one, as it clashed with the visit of the Duke of Connaught and the other distinguished recipients of honorary degrees. Nevertheless the attendance was satisfactory, and the presentation of the work quite excellent. The chorus, which seemed larger than last year, did its work with effect, the quality of tone and the maintenance of pitch in the unaccompanied pieces being especially commendable. Miss Agnes Nicholls's splendid rendering of the part of *Elsie* needs no praise at this time of day, but a special approval should be given to Mr. Frederick Austin's fine singing as *Lucifer*. Mr. J. Reed as *Prince Henry* showed a great advance, though the style of the music was different to that in which he has been most successful hitherto, and Mrs. Burrell was entirely satisfactory as *Ursula*. Dr. Gray may be congratulated on the result of his labours.

Mention should here be made of the dissolution of Dr. Mann's choir, an institution which during the fifteen years of its existence has done distinguished work. The singing has always been of great excellence, as might be expected from such a chorus-master as Dr. Mann. Among the interesting works that it has produced have been Sir Hubert Parry's 'Judith' and 'De Profundis,' Sir Charles Stanford's Requiem and Te Deum, the Choral Symphony, the 'St. Matthew' Passion music, and Tallis's forty-part Motet. In addition the first performance of the 'Messiah' in England since Handel's day with the composer's original wind parts must be placed to its credit.

MUSIC IN HARROGATE.

(BY OUR SPECIAL CORRESPONDENT.)

In two English provincial towns orchestral music is under the fostering care of the municipality. The distinction thus acquired is however more apparent than real, for both Bournemouth and Harrogate are popular watering-places, so that this municipal care is perhaps as much attributable to a belief in the attractive power of music as a means of amusement as it is to a regard for its influence as an art. Whatever the motive however, Harrogate, which has for some time supported a municipal orchestra, has now provided a palace in which it may be listened to in luxury. The new Kursaal, which was opened by Sir Hubert Parry on May 27, is indeed a most luxurious temple of art, and though it may seem rather ungrateful, one is tempted to wish that a small portion of the £45,000 which has been spent upon it and on its marble columns, stained-glass windows, crushed-strawberry hangings, and sumptuous simulations of tapestries could have been devoted to increasing the strength of the band, which though very efficient is hardly large enough to permit of an effective balance between its various sections.

If, however, the Corporation of Harrogate act up to the advice given them by Sir Hubert Parry in his opening address, they may make the music worthy of the brilliant casket which has been provided for it. In one respect they have done well, and have anticipated Sir Hubert's remark that 'Of course you cannot expect even the most enlightened Corporations to be able to draw up good programmes of music, but you can expect them to have the good sense to put somebody in a position of responsibility who will see that the music shall be first-rate, and that what is presented shall be worthy of the self-respecting position of Yorkshiresmen.' Mr. C. L. Naylor, the conductor of the Harrogate Orchestra, is, like his father, the late respected organist of York Minster, a sound musician, and he is, too, a man of general culture, who if he be not interfered with unduly in those matters which are

peculiarly within his province, may do a work for Harrogate not inferior to that which Mr. Godfrey has accomplished in Bournemouth. His predecessor Mr. Sidney Jones set a good example in the arrangement of his programmes, which showed a most commendable catholicity, and while it may be expected that Mr. Naylor will be no less enterprising, he will also doubtless aim at increasing the efficiency of the band and the finish of their performances. Unfortunately the hall is not in its present condition so favourable to orchestral ensemble as it is to clearness of detail, and the platform will probably have to be modified before the full effect of the string tone can be completely realized. It seems however to be capable of improvement without necessitating any structural alteration, and when this is accomplished the effect produced by the little band of fifty able performers will probably be greatly enhanced.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The following brief summary of this term's music must begin with the visit of the Joachim Quartet, who gave an excellent Chamber Concert in the Town Hall (under the auspices of the Musical Club) on May 6, the three items being Schubert's Quartet in A minor (Op. 29), Haydn's in G minor (Op. 74, No. 3), and Beethoven's in B flat (Op. 130). The last-named was given for the first time in Oxford.

On May 13 Sir Hubert Parry gave an admirable lecture in the Sheldonian Theatre on 'Style in relation to subsidiary features and aspects of Art,' with illustrations sung by Mr. Plunket Greene.

The 'Eights Week' concerts may be said to have commenced at Balliol on May 24, when Beethoven's Septuor was played by Messrs. Gibson, A. Hobday, Withers, C. Hobday, Malsch, Egerton and James. Needless to say it was an excellent performance.

Next in order came the 'Exeter' concert on May 26 composed of varied items, the principal being Beethoven's Overture to 'King Stephen,' Liszt's Piano-forte Concerto in E flat (with Miss Swinnerton Heap as soloist), and German's 'Gipsy Suite.' The concert was a very enjoyable one, Mr. J. S. Heap (organ-scholar of Exeter College) being the conductor.

On May 27 an interesting concert was given at Keble under the baton of Dr. Basil Harwood, its chief features being Brahms's 'Song of Destiny' and Bennett's 'May Queen.' To give an idea of the lateness of these concerts, we may perhaps mention the fact that the 'May Queen' was commenced at eleven p.m.

On May 28 in the Town Hall a concert chiefly orchestral was given under the direction of Dr. Allen. The programme included Mozart's G minor Symphony, Brahms's Rhapsody for Alto Solo and Chorus of Men's voices (Op. 53), a Bach Concerto, and Beethoven's Fantasia for Piano-forte, Chorus and Orchestra (Op. 80), with Dr. Walker at the piano-forte. The concert on the whole was an excellent one. We have far too little good orchestral music just now in Oxford, and this fact contributed to make this performance doubly welcome. The next and last concert of the 'Eights' took place on May 29 at Queen's, where an exceedingly interesting programme was provided. The orchestra was almost entirely professional, consisting of some of the best London players. Amongst the chief items were 'The Burial of Dundee,' a charming cantata composed expressly for the Society by Dr. Sweeting, organist of Winchester College, who conducted, and who received quite an ovation at the conclusion of his work. A very fine rendering by the orchestra of Haydn's 'Clock' Symphony was given under the baton of Dr. Iliffe, the conductor of the Society. A gracefully written part-song, 'Phillis the fair,' by Mr. Armstrong and a chorus, 'The Warden,' by Mr. Lyon (both members of the Society) were accorded a place in the programme, and were well interpreted. In conclusion we must not omit to mention that the excellent concerts at Balliol have been continued every Sunday evening under the able direction of Dr. Walker.

Miscellaneous.

Mr. J. C. Clarke, of Southport, writes us as follows:—

'Dear Sir,—There is a general consensus of opinion among conductors and choirs in regard to the poorness of the test-pieces at the many Male-Voice Competitions and Eisteddfodau. The type of music selected is tawdry, sensational, not to say unclassical—music that is not worth the immense amount of work which has to be devoted to its preparation for a competition; moreover, its tendency is to demoralize instead of to improve the taste. At the National Eisteddfod held last year the selection was all that could be desired; but, unfortunately, the same cannot be said of this year's selection. A commendable exception is to be found at the Morecambe and Blackpool Festivals, where only the best classical music is given, and no one can say that there is any lack of suitable material to select from. If the best adjudicators were engaged and the selection of test-pieces placed in their hands there would be little or nothing left of which to complain.'

[This letter is referred to on page 453.—ED. M.T.]

We regret to record the following deaths:—

On May 20, at 53, Caversham Road, Kentish Town, after a lingering illness, Mr. FARLEY NEWMAN, founder and editor of the *Keyboard*, author of 'Harmony simplified' and numerous other works (chiefly educational) on musical literature and theory.

On the 14th ult., from heart-disease, at 'Clovelly,' Haverstock Hill, Mr. JOHN STEDMAN, the well known concert agent, of 58, Berners Street. Mr. Stedman's name is familiar to the musical public as the organizer of 'Stedman's choir' of boys and girls, who have appeared in numerous productions at the London theatres and the Royal Opera. He was formerly for many years a respected member of the Staff of Messrs. Novello.

The deaths of Mr. A. J. Hipkins, Mr. William Pitts, and Frau Gurau (née Sophie Schloss) are referred to elsewhere.

The following notification has been received from the Royal College of Music. A new departure in furtherance of the interests of young British musicians is represented by a generous gift of Mr. S. Ernest Palmer, who recently founded a Scholarship at the Royal College of Music for the benefit of natives of Berkshire. Mr. Palmer has now given a further and yet more substantial proof of his desire to promote the interests of British music and musicians, as, in pursuance of a scheme the details of which have been for some time under consideration, he has with the sanction and approval of His Majesty, formerly President and now Patron of the Royal College of Music, endowed that Institution with a sum of money to be invested and held by the College under the title of 'The Royal College of Music Patron's Fund,' the income of which is to be devoted to the following purposes:—

- (1) The selection by expert musicians and the performance at concerts given for the purpose either at the College or elsewhere of Orchestral and Choral works of composers being British subjects.
- (2) The selection and performance of Ensemble and Solo music, whether vocal or instrumental, by such composers.
- (3) The assistance of musical performers (being British subjects) in procuring an appearance before the public.
- (4) The provision out of surplus income, if any, of Travelling Scholarships for pupils of the College (being British subjects) of exceptional ability.

The Fund is to be primarily applicable for the benefit of past or present pupils of the Royal College of Music, but full power is given to extend this benefit to any other persons being British subjects.

Under the comprehensive and somewhat cumbersome title of the 'Berks, Bucks and Oxon Competitive Festival' a new competition centre has been established, under the auspices of a strong committee. The first meetings were held at Reading on the 11th, 12th and 13th ult., and were remarkably successful in bringing forward the amateur talent of the districts included in the scheme. In the solo-singing section alone there were 108 aspirants, and in the various classes for choirs, bands, chamber music, violin, pianoforte, organ, &c., there were quite a remarkable number of entries. The adjudicators were Sir Walter Parratt, Dr. C. H. Lloyd, Mr. Oscar Beringer, Mr. Alfred Gibson, Dr. Somervell, and Mr. Randegger. On the last evening the adult choirs combined their forces in choral song under the direction of Sir Walter Parratt. The organization was excellent, and owed very much to the skill and tact of the secretary, Miss Cecilia Hill, of Slough. We are very glad to note that the South is following the good example of the North in organizing musical festivals upon this plan.

Mr. W. Harding Bonner read a thoughtful paper before the London Section of the Incorporated Society of Musicians on the 13th ult., the subject of his discourse being 'The present condition of Choral Societies.' The following is a synopsis of the paper: Are Choral Societies increasing or decreasing in number and efficiency?—Do their Concerts pay?—Causes of weakness and failure—Can anything be done to arouse more public interest in Choral Music?—School Singing and School Music—Choral Competitions, &c.

An International Pianoforte and Music Trades Exhibition was opened at the Crystal Palace by the Duke of Argyll on the 16th ult. The exhibits occupy nearly the whole of the north and south naves, and organ, pianoforte, and other recitals will be given daily while the exhibition remains open. Among the new inventions are self-playing and electric pianos. The day may not be far distant when a self-composing machine may find its way upon the market.

Mr. Charles Ernest Coward, of Caius College, Cambridge, has come out eighteenth wrangler in the Mathematical Tripos. In addition to being so excellent a mathematician, Mr. Coward is a prominent member of the University Musical Society; moreover, he has gained great distinction at Fenner's as a runner! May he run the race of life with the success which has recently attended him at the University. Congratulations to him and to his father Dr. Henry Coward, of Sheffield.

Mr. Hans Wessely, the well-known Professor of the violin at the Royal Academy of Music, has been presented by his numerous pupils and friends with the fine Stradivari violin known as the 'Deurbroucq.' The presentation took place on the 16th ult. at the Royal Academy of Music, in the presence of the Principal, Sir Alexander Mackenzie, and a large number of the subscribers.

A patent has been granted in the United States to the Venator, invented by Mr. John Francis Barnett. This ingenious appliance is found to be very useful in preventing the strings and sounding-board of the pianoforte from being injured by dust and damp, as well as aiding to preserve the freshness and beauty of tone of the instrument.

An interesting selection of glees was sung at the Festival Dinner (presided over by Mr. Andrew K. Hichens) of the Western Madrigal Society at the Criterion Restaurant on the 19th ult. Mr. Walter Alcock conducted with a true insight into those fine old-time compositions.

The Colonies again! This time South Africa. We understand that Messrs. Challen and Son, of Oxford Street, have been favoured by the Government with a large order for pianofortes for use in the State Schools in the Orange River Colony. Good news gladly recorded.

Foreign Notes.

CARLSBAD.

August Labitzky, conductor of the 'Kurkapelle,' has been pensioned, after holding the post for half-a-century. His father, Joseph Labitzky, the favourite dance composer, founded an orchestra of his own at Carlsbad in 1834. Musik-Director Martin Spörr succeeds August Labitzky.

COLOGNE.

The new municipal conductor, Fritz Steinbach, is bestirring himself. We read of a series of symphony concerts which will be given during the summer in the fine Gürzenich Hall, each of the programmes to be devoted to the works of one of the great masters—Beethoven, Schubert, Wagner, and Brahms. There were also to be two popular concerts, with very low charge for admission, on the 11th and 25th ult.; for the first, Bach's 'St. Matthew' Passion was announced.

FRANKFORT A/M.

The great competition of male choral Societies took place here from the 4th to the 6th ult. The Emperor's prize fell to the Berlin Teachers' Vocal Union, a body which greatly distinguished itself at Cassel three years ago. The decision was received with joyous shouts. Second prizes were bestowed on the Cologne Male Choral Society, the Sängchor of the Offenbach Turnverein, and the Berlin Liedertafel. Third and fourth prizes were also given to various Societies from Potsdam, Aachen, Bremen, Krefeld, Munich-Gladbach and Essen. Before the distribution the Emperor delivered a long address. He expressed his satisfaction at seeing so many Societies, and reminded them of the special object of the gathering, viz., to encourage folk-singing, and strengthen the culture of the folk-song. It had greatly impressed him to find hundreds of men, in the habit of working for eight or perhaps twelve hours a day in an atmosphere of dust and smoke, able by devotion and zealous study to undertake such heavy tasks as those in which they had been engaged. His Majesty's criticism of the choruses selected deserves note. Many of them he considered far too elaborate, and he warned the Societies not to try and rival philharmonic choirs or similar ones. The object of male choral Societies ought to be the cultivation of folk-song. He expressed gratitude for the patriotic and beautiful poems selected, but he did not think fine male voices ought to be used as if they were orchestral instruments. Of attempts at tone-painting in modern orchestral music he even declared that though they might be very characteristic, they had long ceased to be beautiful. This Imperial criticism will no doubt cause heart-burnings among advanced modern composers. But the Emperor is not only critical but practical. He intends to issue a collection of popular German, Austrian, and Swiss songs at a price which will render it accessible to all.

GENOA.

In the early part of last month, Signor Boraggini, burgomaster of this city, invited the violinist Bronislaw Hubermann to play at the Guildhall before some distinguished guests on Paganini's Guarneri violin, which is preserved as a sacred relic, and for which there recently came from America an offer of 100,000 dollars. A special commission has charge of the instrument, which is kept in a cupboard treble lined with blue silk. Hubermann spent some time in putting on fresh strings and adjusting the bridge. When he first began to play the tones sounded dull, but they gradually became warmer and richer. Bach's 'Chaconne' was performed, in addition to pieces by Schubert and Chopin, and finally Paganini's 'Witches' Dance.

GÖRLITZ.

The Silesian Festival was to take place here on the 21st and 23rd ult., under the direction of capellmeister Muck, of Berlin. The principal works announced were Bach's secular cantata 'Wettstreit zwischen Phobus und Pan,' Beethoven's 'Choral' Symphony, and Tchaikovsky's Symphony in F minor. The orchestra of 120 performers was to consist of the united royal bands of Berlin.

HALLE A/S.

A monument designed by Professor Schaper was to be erected to Robert Franz, the great song-writer, on the 28th ult., the eighty-eighth anniversary of his birth. Professor Dr. Conrad, royal privy councillor, was to deliver an address. With exception of the two years during which he studied under F. Schneider at Dessau, Franz spent his life in this his native city, where he also died in 1892.

MADRID.

Francis Planté obtained phenomenal success at a piano-forte recital which he recently gave here. *El liberal* cannot find terms sufficiently strong to express the great impression produced by the eminent French pianist:—‘The best that we could say would seem pale and insignificant in presence of such grandeur.’

MILAN.

The score of Umberto Giordano's new opera, ‘Siberia,’ has been handed over to Sonzogno. It will be performed during the coming season at La Scala, and immediately afterwards at San Carlo, Naples.—A son of the distinguished vocalist, Madame Haricléée Darclée, has just completed an opera, ‘La Giarrettiera,’ which it is said the management of the Dal Verme theatre undertook to perform. The production having, however, been indefinitely postponed, Madame Darclée refuses to fulfil her engagement to appear in ‘Traviata.’

MUNICH.

On June 24 Lina Ramann, the biographer of Liszt, completed her seventieth year. She has lived a quiet life in this city since 1890. In 1873 she published an appreciation of Liszt's ‘Christus,’ after the production of the work, and on reading it the composer felt how thoroughly she had entered into his ideas. This essay in fact led to her undertaking the biography by which she has become so widely known, viz., ‘Franz Liszt als Künstler und Mensch,’ published in three parts (1880, 1887, and 1894).

PARIS.

There were six competitors for the Louis Diémer piano-forte prize of 4,000 francs. On the first day (May 18) they had to play Beethoven's ‘Appassionata,’ Sonata and Schumann's ‘Etudes Symphoniques,’ and on the following day a Chopin ballade or fantasia, a mazurka and a prelude, and Liszt's ‘Clochette’ or Saint-Saëns's ‘Etude en forme de Valse.’ The jury consisted of Messrs. Dubois, Saint-Saëns, Massenet, Paladilhe, Planté, Paderewski, Pugno, De Greef, Rosenthal, Chevallier, Lavignac, Philipp, and Wurmser, and it would surely be impossible to name musicians better competent to pronounce judgment. By 12 out of 13 votes the winner was declared to be M. Malats, a pupil of De Bériot, at the Conservatoire, where in 1893 he won the first prize.

Marcel Rousseau, son of Samuel Rousseau, professor of harmony at the Conservatoire, has won the Rossini prize, value 3,000 francs, offered by the Académie des beaux-arts. The poem by Fernand Beissier which he set to music is entitled ‘le Roi Arthur.’

ST. PETERSBURG.

The 200th anniversary of the foundation of this city by Peter-the-Great has been celebrated with all due éclat. The Conservatoire also commemorated the event by giving a grand historical concert, the programme of which included a fine 18th century March, two a capella hymns written for the signing of the peace at Nystad, and excerpts from operas by Arajá, Fomine, Cavos, Verstovski, and Glinka; also vocal and instrumental music by Dargomijsky, Moussorgsky, Borodine, Tchaikovsky, Lvov, &c. The conductors were MM. Galkine, Gabel, and Auer.

PRESBURG.

Liszt's ‘Graner Messe’ was recently performed at a service in the cathedral by the Church Musical Society founded in 1833. The work was given under the direction of the young capellmeister Gustav Brecher from Vienna. The ‘Graner Messe,’ by-the-way, has never been heard in London, yet it is one of Liszt's most characteristic compositions.

Country and Colonial News.

BRIEFLY SUMMARIZED.

BOSCOMBE.—Gounod's ‘Redemption’ was performed at St. John's Church on the 3rd ult. under the able direction of Mr. Arthur T. George, who also presided at the organ. The choir of over sixty voices rendered the choral portions very efficiently, and the solo parts were sung by Master G. Forsythe, Messrs. Gerald Lee, A. Fellowes, and A. Barlow. Much good work is being done by Mr. George, who is the organist of the church, in providing oratorio services from time to time.

CANTERBURY.—The last of the special services was held at the Cathedral on May 28, when Haydn's ‘Creation,’ Parts i. and ii., and Brahms's Second Symphony were performed, under Dr. Perrin's conductorship. The Cathedral Musical Society and the choir formed the chorus, while the band consisted of fifty players drawn from Canterbury and neighbouring towns, in addition to seventeen members of the Royal Engineers' Band from Chatham. The solos in the oratorio were undertaken by three choristers and Messrs. Halward and Dewhurst.

LOUTH.—The Choral Society gave their second concert of the season in the Town Hall on May 28, when the programme consisted of Stanford's ‘The Revenge’ and a miscellaneous selection including German's ‘Henry VIII,’ Dances for the orchestra. The part-songs ‘The Storm’ (Roland Rogers) and the ‘Miller's wooing’ (Eaton Fanning) were well sung by the choir. The solo vocalists were Madame Amy Dewhurst and the Rev. J. A. Beazley. Mr. Owen M. Price conducted.

NORWICH.—The second concert of the Norwich Orchestral Union was held on May 28, at the Assembly Rooms. Handel's ‘Acis and Galatea’ was given in the first part of the programme, the second part being of a miscellaneous character and including a new part-song by Mr. Ernest Harcourt (the conductor), ‘The Song of the Forge,’ which is well written and orchestrated and met with a very flattering reception at the hands of a large audience. Miss Edith Patching was the principal vocalist.

RUGBY.—The ambition of the Philharmonic Society in presenting Parry's oratorio ‘Judith’ on the 4th ult. did not ‘overleap itself,’ the successful result fully justifying the attempt. Both choir and orchestra worked loyally under the skilful direction of Mr. Basil Johnson. The solo vocalists, Miss Helen Jaxon, Miss Day-Winter, Mr. F. Norcup, and Mr. Gordon Cleather also gave complete satisfaction, and the ‘two children’ were ably represented by Masters Sydney Sheppard and Thomas Sampson.

STAMBOURNE.—An interesting recital was given on the new organ at the Parish Church on May 27 by Mr. J. T. Field, whose programme included ‘Canzona’ (Wolstenholme), ‘Invocation’ (Salomé), and a Venetian Barcarolle by the performer. The excellent singing of Miss Cordelia Grylls in Coenen's ‘Come unto me’ and ‘O, for the wings of a dove’ (Mendelssohn), and of Mr. Dyved Lewis in solos from ‘Jephtha’ and the ‘Creation,’ gave pleasing variety.

WELLINGTON (NEW ZEALAND).—The Orchestral Society gave its third concert of the season in the Opera House on April 28. The chief work in the programme was Mendelssohn's ‘Scotch’ Symphony, admirably played by an orchestra of forty-five performers under the conductorship of Mr. Robert Parker. The beautiful slow movement was most sympathetically interpreted. The Overture and Entr'acte to Schubert's ‘Rosamunde’ were the remaining orchestral items. Master Thomas Trewell gave a clever performance of Boccherini's Violoncello Sonata in A, the youthful executant being recalled again and again to the platform. Agreeable variety was afforded by the expressive singing of Mr. Leslie Edwards.

WEYMOUTH.—The Choral Society gave a concert at the Jubilee Hall on the 9th ult., when the programme comprised Coleridge-Taylor's ‘Hiawatha's Wedding Feast’ and ‘Death of Minnehaha,’ given under the capable direction of Mr. W. Stone. The choir and orchestra (led by Signor Bertoncini) performed their duties with much success, and the solo parts were excellently sung by Miss Beatrice Dunn, Mr. Samuel Masters and Mr. Arthur Barlow.

Answers to Correspondents.

RUSTIC.—The Jew's-harp, though not an ideal musical instrument, has a history. The conjecture that 'Jew's' in this connection is an alteration of 'jaw's' is baseless and inept; equally fallacious is the French *jeu* as a derivative. In all probability the definition 'Jew's' is due to the circumstance of the instrument being made, sold, or sent to England by Jews, thereby giving it a good commercial name, suggestive of the trumps and harps of the Bible. The name was originally Jew's-trump, and 'trump' is still its name in Scotland. So far back as 1545 the *Rates of Customs* give 'Iues trouunks the grose iijjs. iijjd.'; the word 'trouunks' is, according to Dr. Murray, 'perhaps due to the fact that the *trompe* of the elephant is also called in England *trunk*.' Sir Walter Raleigh (c. 1596) thus refers to the instrument:—'Wee should send them Lewes harpes: for they would give for every one two Hennes.' A no less interesting reference is that contained in 'News from Scotland, 1591:—'Geillis Duncan...did goe before them playing this reill or daunce upon a small trumpe called a Jewe's trumpe, untill they entred into the Kirk of North Barrick.....the King.....sent for Geillis Duncan, who upon the like trumpe did play the saide daunce before the kinges majestie.' Bacon, Fielding, Sterne and Byron, among other authors mention the instrument. The most distinguished performer was Charles Eulenstein, who produced extremely beautiful effects by performing on sixteen Jew's-harps, having for years cultivated the instrument in a very extraordinary manner. He appeared in London in 1827. If you would like to know something more about his sojourn in England, we shall be pleased to furnish you next month with whatever information we can discover.

STUDENT.—The following are the Beethoven compositions answering to the Opus numbers you send: Op. 11, Trio for pianoforte, clarinet (or violin), and violoncello in B flat; Op. 32, Song 'An die Hoffnung,' from Tiedge's 'Urania'; Op. 44, Fourteen variations (in E flat) for pianoforte, violin, and violoncello; Op. 65, Scena and Aria, 'Ah, perfido!' for soprano voice and orchestra; Op. 66, Twelve variations (in F) on 'Ein Mädchen' (Mozart's 'Zauberflöte') for pianoforte and violoncello; Op. 63 is an arrangement (for pianoforte, violin, and violoncello) of the Quintet Op. 4; and Op. 64 is an arrangement (for pianoforte and violoncello) of the Trio Op. 3.

TENORE ROBUSTO.—'Come into the garden, Maud,' was composed by Balfe expressly for and dedicated to Mr. Sims Reeves. It appears to have been sung by the great tenor for the first time (probably) at St. George's Hall, Liverpool, on January 26, 1857; it was published about the same time. Success at once attended the 'Cavatina,' as it was called, and, in the words of its reviewer (*Musical World*), 'Mr. Balfe must indeed have been in what Richard Wagner styles "the melodious coach" when he composed it.' 'Maud' was written by Tennyson early in 1855; the poem was one for which he had a strong affection, and he often recited it with thrilling effect to his friends.

C. E. W.—(1) 'That there's nothing finer heard out of heaven than the music of a Beethoven sonata' is one of those ridiculous sayings that may be received with a smile and not taken seriously. (2) The motet 'I wrestle and pray' ('Ich lasse dich nicht, du segnest mich denn') is not by John Sebastian Bach. Its composition is assigned to John Christopher Bach (1642-1703). See Spitta's 'Life of Bach,' vol. i., pp. 94 and 622 (English translation), for full particulars concerning this composition.

R. W. E.—(1) Messrs. Robson & Co., 23, Coventry Street, Piccadilly, London, have recently issued a catalogue of portraits which includes several pictorial representations of the old masters; (2) 'Dotted Crotchet' informs us that he has not yet 'done' Chester Cathedral, but that he has it on his list.

S. L.—The long string of questions with which you favour us should have been addressed to the Secretary of the Institution you name; but whether after having obtained certain magic letters after your patronymic you will thereby qualify for becoming 'a Festival oratorio and concert singer' is more than we can say. It is of course an advantage to be able to sing in various civilized languages; but do not follow the example of so many native vocalists, whose utterances are more or less in an unknown tongue.

R. J.—The sermon preached by the Rev. William Jones (of Nayland) on Psalm xcvi, v. 6, entitled 'The nature and excellence of Music,' was published in London in the year 1787, and it was subsequently included in that musical divine's collected works issued in 1801, vol. vi., p. 110. These books are out of print, but they might be obtained through a second-hand bookseller whose speciality is Theology.

FINGERING.—You will find much valuable information upon 'the fingering of pianoforte music' in Mr. Franklin Taylor's 'Technique and expression in pianoforte playing' (Novello). The same author's 'Primer of pianoforte playing' (Macmillan) contains some useful hints on the subject. Both books are furnished with music-type examples.

MELODY.—Biographical Sketches, with special portraits, of Mr. Walter Macfarren, Sir Alexander Mackenzie, and Professor Prout, appeared in the issues of THE MUSICAL TIMES for January, 1898, June, 1898, and April, 1899, respectively. The publishers have a limited number of copies of the last two numbers from which they can supply you.

A. E. P.—The high note was doubtless attacked in an ungarded manner while your voice was not in very good condition. Do not be discouraged thereby, but make a note to be careful. You ask us to prescribe a cure for nervousness. The only answer is—in confidence.

KITTY.—The article by Liszt on Robert Franz appeared in the *Neue Zeitschrift für Musik* (Schumann's paper) of November 23 and 30, 1855. Liszt afterwards amplified it, and in this extended form it appeared as a pamphlet in 1872 by F. E. C. Leuckart, of Leipzig.

J. L.—The St. Ann's Fugue is only relatively easy compared with other similar compositions from Bach's pen. Your 'non-organist friend' is probably one of those dispensers of opinion who airily say such things without the authority resulting from knowledge.

A. W. L.—The following sacred duets for soprano and bass may meet with your approval:—'It is of the Lord's great mercies' (Molique); 'Blessed is the soul of him that feareth the Lord,' 'Come and let us go up,' and 'Blessed be the name of God' (Macfarren).

NEMO.—Messrs. Novello will upon application supply you with a list of cantatas, published with pianoforte and harmonium accompaniments, suitable for 'a newly-formed choral society of average ability.'

R. E. G.—We cannot trace the publication of 'some trios for concertina, violoncello and pianoforte, by Mr. E. Silas.' They are probably in manuscript.

R. W. B.—*Pochettino* is a diminutive of *poco*. In Weber's 'Invitation à la valse' the direction *ritard un pochettino* may be interpreted 'a tiny bit slower.'

W. G. W. G.—Brown and Stratton's 'British Musical Biography' is published by Mr. S. S. Stratton, 14, Harborne Road, Edgbaston, Birmingham.

A. J. H.—Any of the tenor songs named in the list given to 'F. E. S.' in our last issue can be obtained through any music-seller.

JAP.—Yes. Messrs. Novello have a music circulating library, and they will supply you with terms on application. The music can be sent by post.

M. G. C.—The Hon. Secretary of the Summerscales Musical Competitions is Allan Bradley, Esq. His address is Keighley.

L. J. G.—Playing the flute will not have an injurious effect on your voice, on the contrary, it will help to strengthen your lungs.

DURING THE LAST MONTH.

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CLARKE-WHITEFIELD, JOHN—Magnificat and Nunc dimittis in F. (No. 632. Novello's Parish Choir Book.) 4d.

DIRECTORY OF MUSICAL EDUCATION. Part I. Being a guide to Choir Schools and Choral Foundations for boys; University Degrees in Music, Choral and Organist Scholarships; and Public Schools of Music in the United Kingdom. Edited by the Rev. CHARLES EWART BUTLER, M.A. 1s.; paper boards, 1s. 6d.

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DURING THE LAST MONTH—continued.

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CONTENTS.

	Page
Berlioz in England (<i>Illustrated</i>) ...	441
Dr. Elgar's Oratorio, 'The Apostles' ...	449
The Last Chapter. By Vernon Blackburn ...	450
Occasional Notes (<i>with Portraits</i>) ...	451
A Fascinating Biography (Sir George Grove) ...	455
Sir Alexander Mackenzie on his Canadian Tour ...	456
Presentation to Dr. Manns ...	459
Alfred James Hopkins ...	459
'Somewhere farther North' ...	460
Professor Niecks at the Musical Association ...	461
Church and Organ Music (<i>Illustrated</i>) ...	462
Reviews ...	474
Handel Festival ...	475
Richard Strauss Festival ...	476
'The Dream of Gerontius' in London ...	477
Duisburg Musical Festival ...	478
Philharmonic Society ...	479
London and Suburban Concerts ...	479
Music in America ...	480
" Birmingham ...	481
" Cambridge ...	481
" Harrogate ...	481
" Oxford ...	482
Miscellaneous ...	482
Foreign Notes ...	483
Country and Colonial News ...	484
Answers to Correspondents ...	485
Harvest Anthem—'The earth is the Lord's.'—Alfred Hollins ...	463

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TOGETHER WITH AN APPENDIX CONSISTING OF PIECES
PERFORMED AT THE GENERAL REHEARSAL,
SATURDAY, JUNE 20.

PART I.

ACIS AND GALATEA.

Sinfonia.	...	O the pleasure of the plains.
Chorus ...	...	Ye verdant plains.
Recitative ...	...	Hush, ye pretty warbling choir.
Air ...	...	Lo! here my love.
Recitative ...	...	Love in her eyes sits playing.
Air ...	...	O didst thou know.
Recitative ...	...	As when the dove laments her love.
Air ...	...	Happy we.
Chorus ...	...	Happy we.
Chorus ...	...	Wretched lovers.
Recitative ...	...	I rage, I melt, I burn.
Air ...	...	O ruddier than the cherry.
Air ...	...	Would you gain the tender creature?
Recitative ...	...	His hideous love.
Air ...	...	Love sounds the alarm.
Recitative ...	...	Cease, O cease.
Trio ...	...	The flocks shall leave the mountains.
Recitative ...	...	Help, Galatea.
Chorus ...	...	Mourn, all ye Muses.
Solo and Chorus ...	...	Must I my Acis still bemoan?
Recitative ...	...	'Tis done.
Air ...	...	Heart, the seat of soft delight.
Chorus ...	...	Galatea, dry thy tears.

PART II.

Concerto for Organ, Orchestra, and Chorus.

Recitative ...	My arms	...	Judas Maccabæus.
Air ...	Sound an alarm	...	...
Air ...	Revenge!	Timotheus cries...	Alexander's Feast.

SELECTION FROM "SOLOMON."

Double Chorus ...	Your harps and cymbals sound.
Air ...	What though I trace.
Chorus ...	May no rash intruder.
Double Chorus ...	From the censer.
Recitative ...	Great Prince.
Air ...	Thrice blest that wise discerning King.
Recitative ...	Sweep the string.
Air and Chorus ...	Music, spread thy voice around.
Air ...	Now a different measure try.
Double Chorus ...	Shake the Dome.
Recitative ...	Then at once from rage remove.
Chorus ...	Draw the tear.
Recitative ...	Next, the tortured soul release.
Air and Chorus ...	Thus rolling surges rise.
Double Chorus ...	Praise the Lord.

APPENDIX.

(Performed at the General Rehearsal, June 20.)

Recitative ...	Frondi Tenere	...	Xerxes.
Air ...	Ombra mai Fù...	...	do.
Air ...	Sweet bird	...	Il Pensieroso.
Air ...	Honour and Arms	...	Samson.
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THE TIMES.

It was far easier to realize and enjoy the beautiful Ode performed for the first time at the Albert Hall on Thursday night than it is to put into words a record of the impression it made. Sir Hubert Parry's music is always straightforward, vigorous, and masterly in design; but he has seldom given us a work so easy to follow at a first hearing, and yet so intricate in the development of its themes as "War and Peace," an ode set to remarkably fine words. . . . the words and music seem to have grown up together, and the first impression, the musical picture of Hate and Pride, is more definitely produced by the prelude for orchestra than by the words sung by the baritone soloist. . . . The texture of the choral writing is amazingly rich; and in the orchestration—so far as it could be properly heard in the Albert Hall—there are numerous touches of genius, notably a reiterated phrase on the horn in an accompaniment to a beautiful passage, "Out of the reach of cares and fears," occurring in the Dirge.

DAILY TELEGRAPH.

Written for a choral society, we naturally find in "War and Peace" a liberal allowance of choral music, each chorus dealing independently with its own particular subject, as also do the solos. So far this is the old fashion and, in our opinion, the best fashion. . . . His music is always interesting, often beautiful, and effective in a high degree. This fully appears in the "Peace" section where number after number, by directness of expression and freedom from unnecessary complication, carries not only sensuous pleasure but intelligent conviction. . . . The composer excels, as we all know, in elegiac music. He has the touch which calls for tears, and in the present case we are disposed to dwell lovingly upon such tender and sympathetic strains as those of the Dirge, "Out of the reach of cares and fears," of the tenor solo, "After tumult, rest," and of the final *ensemble*, with its long-drawn and touching ending. For these, and others like them, "War and Peace" will live. They plead an exalted argument in the language of beauty, without which all art is worse than a tinkling cymbal.

PALM MALL GAZETTE.

Let us at the outset give the composer all words of praise, from a general apart from a distinctive and individualized point of view. His libretto is strenuous and full of determination. He does not attempt to write what Matthew Arnold once called "poetical poetry." His is rather the art of the rhetorician, so far as the words are concerned; and we are bound to add that the same point of view steals into his music. That music is, nevertheless, altogether excellent. . . . There is really much genuine emotion in the end of the first chorus, "Strike now." The chorus for female voices, "Be strong, O brothers," is a piece of work that shows Sir Hubert Parry in one of his genuinely exalted moods, in which his really elevated emotion is exactly and precisely related to his profoundly felt technical accomplishment. . . . Later, there was a special note of courageous nobility in the chorus, "Hands together"; the tenor solo, "After tumult, rest," is a peculiarly beautiful number, the end possessing a fine and fresh quality of feeling. Towards the end there was an odd little reminiscence of Gounod, which, however, came to be forgotten in the final chorus, which is in the best sense musically significant and sincerely felt.

MANCHESTER GUARDIAN.

Sir Hubert Parry is a master of contrapuntal forms, and in that direction shows his power, especially in the latter part of his symphonic ode. The orchestration is both delicate and rich in colour, qualities which are at once revealed in the lengthy introduction.

GUARDIAN.

The bass solo in the prologue, descriptive of the fallen angels Pride and Hate, joint authors of war, is a lurid and powerful piece of declamation, and its climax at the words "And all the splendid panoply of war," where the swinging march-tune first bursts upon the ear, is a dramatic touch of the finest quality. Admirably expressive, too, is the contralto solo "Aye, let hate and pride conspire," and it is rich in phrases of eloquent and pathetic beauty. Almost the finest section in the whole work is the Dirge; above a slow-moving figure in the accompaniment the chorus sing a series of solemn diatonic chords, then the soprano voice takes up the lament, and the chorus enter once more with a hymn-like phrase, accompanied by a mysterious figure on the horn, the whole passage being most touching in its manly simplicity. . . . There is a charming melody at the words, "O for that day when all men's hearts shall beat," which in its outline irresistibly recalls the immortal tune which adorns the last pages of "Blest Pair of Sirens," and on it the composer constructs a short *fugato* with wholly delightful effect. Then the prayer returns, and the words "Grant us thy peace" are softly breathed by alternate quartet and chorus in solemn antiphony. The whole passage is devoid alike of new rhythmic devices and of recondite harmonies, and is a striking instance of the sublime effect that a master hand can produce by the simplest possible means. Speaking of the Ode as a whole, we may point to the striking skill with which the two fundamental motives, in ever varying forms and settings are made to permeate almost every bar of the music, and thus to convey that sense of unity which is so essential to the best works of art.

YORKSHIRE DAILY POST.

The composer has been his own librettist, and while the diction of his poem shows a literary instinct and poetic feeling entitling it to consideration on its own merits, it furnishes also, as might be expected, a fertile and suggestive theme for musical treatment. A very slight acquaintance with Dr. Parry's character enables one to recognise his individuality in the high aspiration towards all that makes for righteousness, and in the love for his fellow men and the optimistic belief in their capacity for goodness that colour the poem. In that it presents a series of moods, even more than a series of pictures, its fitness for a musical setting is obvious. . . . The nobility of thought in this Ode may be imagined, even from this hasty summary of its leading features, and this characteristic seems to be reproduced in the music, which is vigorous and masculine, yet tender and sympathetic, and makes one, after perusing it, eager for an opportunity of hearing the work.

BIRMINGHAM DAILY MAIL.

The Ode opens with a lengthy orchestral intrada, containing the chief leading motive which predominates throughout the work. This prelude lends itself to rich orchestral colouring. . . . The chorus that follows the bass song is for male voices, vigorous and stirring, and of virile power. . . . The section "Comradeship" is expressed in a chorus for female voices of great dramatic intensity, and is finely written. The section of the Dirge is a chorus in four parts, with soprano solo, and here the composer shows his majestic and powerful vein that always characterizes his orchestral accompaniments. The final section of the War, the "Home Coming," is eloquently dealt with in a chorus and soprano solo, "Ring the tidings far and wide," full of varied contrast and impressiveness. The Peace section is preceded by an orchestral prelude, after which there is the tenor solo, "After tumult, rest," a truly lyrical and finely-written number, enhanced by delightful harmonic changes. This is followed by a quartet, "Sing the glories of peace," with important solo passages, constructed in a tuneful and captivating manner. The next number is a choral march, "Forward through the glimmering darkness," one of the most stirring sections of the entire work. . . . The Ode concludes with a chorus and quartet, "Grant us Thy peace," in which eight-part writing strongly figures, the accompaniment being built upon the chief motive of the prelude.

LONDON: NOVELLO AND COMPANY, LIMITED

AND

NOVELLO, EWER AND CO., NEW YORK.